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Submitting Material for Publication

We encourage our readers to consider submitting material on early North American numismatics to *CNL* for publication. In general, this includes coins, tokens, paper money, and medals that were current before the U.S. Federal Mint began operations in 1793. However, there are certain pieces produced after the 1793 date that have traditionally been considered part of pre-Federal numismatics and should be included. We cover all aspects of study regarding the manufacture and use of these items. Our very knowledgeable and friendly staff will assist potential authors to finalize submissions by providing advice concerning the text and help with illustrations. Submissions in either electronic or hard copy format, should be sent to the editor via the e-mail address given above or through the ANS at their postal address. Electronic text submissions should be formatted in Word with separate grayscale images.



Editorial

The core of this issue of *The Colonial Newsletter* is a new article by Jeff Rock that provides a broad survey of the known dates and die varieties for non-regal dated Irish halfpence. In the humble opinion of your editor, this is an important piece for both specialists and for those who may be new to the esoteric world of counterfeit coppers.

It summarizes the state of our knowledge for the entire series and provides a framework for better understanding the interrelationships of dies and the connections between counterfeit families, and with evasion pieces. Personally, I have been hoping that someone would provide this sort of "long view" of counterfeits for some time and I am very pleased that Jeff has now done it for the Irish series. The English provenances for some of the "Blacksmith"-style counterfeits are also very tantalizing, to say the least. No doubt this article will spur new inquiries and lead to further advancements in the study of the series.

Recent interest in the St Patrick series on the colonial coins yahoo internet group has caused your editor to pull up his socks and finally finish the long-promised (threatened?) article on the date of the coinage. Unfortunately, as readers will discover, the new chronological evidence presented here adds a further layer of perplexity to the already overly-mysterious St. Patrick coppers.

CNL 147 also includes a fifth set of plates designed to eventually cover the full colonial collection of the American Numismatic Society.

The final Vermont plate features several replicas and forgeries, as well as a Peter Rosa (Becker Manufacturing) matrix used to create reverse dies for striking landscape design coppers. The electrotype mule of a landscape obverse with a Federal large cent reverse will probably have members of the large cent collecting community scrutinizing their holdings for further examples of this astounding rarity—or perhaps not.

The other plates describe and illustrate the Society's holdings of Connecticut coppers (Miller 4.4-D to 6.2-F.1), New Jersey coppers (Maris 23-R to 26-S), and Massachusetts cents (Ryder 14-J to 17-I) and half cents (Ryder 1-D to 4-C).

It has been decided that the place in the ANS plate series previously filled by the Vermont holdings will be given over to FUGIO cents in the April 2012 issue. The Society's collection consists of some 85 pieces, including many specimens from the Bank of New York hoard and the New Haven restrike dies.

As Benjamin Franklin and the makers of the FUGIO cents new well, time certainly does fly (*tempus fugit*). This issue marks the end of my first full year as editor of this venerable publication. At this time I would like to thank the excellent *CNL* editorial staff for their tireless assistance. Philip Mossman and Louis Jordan, especially, are truly right-hand men and friends in the study of early American numismatics.

Thanks are also due to Sylvia Karges. While many readers may not recognize her name, Sylvia is the ANS Curatorial Assistant responsible for providing images and provenance information for the coins illustrated in the plates and for many articles. It is a tough job keeping up with my requests, which sometimes occur on an hourly basis.

Lastly, and most importantly, I would like to thank you, the reader, for your continued loyalty and interest in *The Colonial Newsletter*. Both I and the editorial staff look forward to providing more interesting and insightful articles on the coins that we all care about in 2012 and in the years to come.

Oliver D. Hoover
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**The Saint Patrick Coinage:
A New Chronological Proposal
by
Oliver D. Hoover; Burlington, Ontario**

At present the earliest dateable appearance of the small St. Patrick coin (Fig. 1) is the find of two examples in the wreck of the royal yacht Mary, which sank on March 24, 1675, of the contemporary Old Style (Julian) calendar.¹ This date converts to April 4, 1675 on the modern New Style (Gregorian) calendar. The finds provide clear evidence that the denomination was already circulating in early 1675, but cannot tell us how much earlier it might have been produced. However, the obverse iconography of a 1675 gold double ducat issued by the Swiss canton of Luzern (Lucerne) may now contribute to solving the problem (Fig. 2).²



Figure 1. Small St. Patrick copper. *Courtesy of Stack's Rare Coins, New York.*



Figure 2. Luzern gold double ducat, 1675.
KM #34.

The obverse of the Luzern piece features a scene that is very close to that found on the reverse of the small St. Patrick coin: A bishop-saint (St. Leodegar) standing facing, wearing a miter with cross finials and making the benediction gesture; to his right appears a cathedral church while a plant rises from the rough ground to his left. This arrangement is virtually identical to that found on the small St. Patrick coin except that on the latter the plant is replaced by a dragon, snakes, and other venomous creatures driven out of Ireland by St. Patrick, and the gimlet carried by St. Leodegar as a symbol of the blinding and mutilation that he suffered is replaced by a patriarchal cross. The patriarchal cross was associated with St. Patrick in the seventeenth century thanks in part to an influential engraving by Leonard Gaultier produced in 1619 (Fig. 3, below), which also influenced the design of the large St. Patrick denomination (Fig. 4, below).³ The Luzern double ducat and the small St. Patrick coin even share the same treatment of the

rough ground beneath their respective saints and a distinctly linear execution of their respective churches, although the architecture of the two buildings is different. This is to be expected as one represents the Cathedral of St. Leodegar in Luzern while the other depicts the Cathedral of St. Patrick in Dublin.

The many similarities in typology, combined with the fact that this iconographic arrangement seems to be extremely rare in coinage of the seventeenth century,⁴ strongly suggest some relationship between the iconography of the Luzern double ducat and the small St. Patrick coin. Either the former must have influenced the latter or vice versa. Since a continental gold coin is rather more likely to have traveled to Ireland, than an Irish token copper to have traveled to

1 The sinking of the Mary took place on April 4, 1675 of the New Style (Gregorian) calendar. S. Bean, "Coins Recovered from the Royal Yacht Mary Site," in M. Tanner (ed.), *Royal Yacht Mary. The Discovery of the First Royal Yacht* (Liverpool, 2008), pp. 85 and 87; M. Dolley and M. Warhurst "New Evidence for the Date of the so-called 'St. Patrick's' Halfpence and Farthings," *Irish Numismatics* 59 (1977): 161-163.

2 Krause-Mishler # 34.

3 W. Breen, *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins* (New York, 1988), p. 34.

4 The Luzern and St. Patrick coins are the only examples known to the author.

Europe, it is probable that the Luzern obverse type inspired the small St. Patrick reverse. Even if we assume the use of a model book rather than exposure to actual coins, iconographic transmission from Switzerland to Ireland seems assured considering that the David-type of the large St. Patrick also appears to derive from another Swiss model (see below). If the reverse type of the small St. Patrick coin is indeed derived from the Luzern double ducat, as seems most probable, then the first issues must have been produced in the first quarter of 1675.

It may be that at the time of the sinking of the Mary, the small St. Patrick denomination existed only in proof form. The fact that the two examples recovered from the wreck are also the only two copper coins in the Mary's entire numismatic assemblage of some 428 coins suggest that they had some special status.⁵ Although their cataloguer, Simon Bean, considers the coins from the Mary to be "a broadly typical insight into the circulating coin of the day...the range of denominations is entirely consistent with their having belonged to crew and passengers,"⁶ we must ask ourselves why the base metal coinage of the period is represented only by two small St. Patrick coppers. Where are the other copper (and lead) token coins (patent farthings and merchant's tokens) that one would expect lowly crewmen, if not noble passengers, to have possessed and used for change?⁷ The presence of the two small St. Patrick coins among the mass of silver from the wreck of the Mary would seem to imply that they were new and special in early April of 1675. However, within four years, St. Patrick "halfpence" (apparently the value of the small denomination) were in such wide circulation that they were deemed worthy of singling out in the Act of Tynwald of June 24, 1679, that demonetized all token copper coins on the Isle of Man.⁸



Figure 3. "St. Patrick, Apostle of Ireland," by Leonard Gaultier (1619).

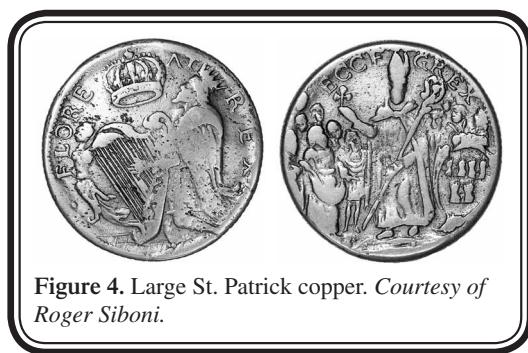


Figure 4. Large St. Patrick copper. Courtesy of Roger Siboni.

Based on the new dating proposed for the small St. Patrick series, it is now completely cut adrift from connections to Charles I and Nicholas Briot

5 The 426 remaining coins are silver or billon pieces from English, Scottish, Irish, Flemish, or Spanish-American mints. The sole Irish silver coin is a James I shilling of 1603-1604. For the catalogue of finds from the Mary, see Bean, *Op. cit.* (n. 1), pp. 85-88.

6 Bean (2008), p. 85.

7 The possibility that the St. Patrick coins actually came from another unknown wreck and could have contaminated the original coin assemblage from the Mary is raised by Bean, *Op. cit.* (n. 1), p. 85, but this seems somewhat improbable.

8 P. Nelson, *The Coinage of Ireland in Copper, Tin, and Pewter, 1460-1826*, (Liverpool, 1904), p. 16.

proposed by Walter Breen,⁹ as well as from the more recent associations with the French engraver, Pierre Blondeau, and the Irish administration of James Butler, Duke of Ormonde (1661–1669) proposed by Brian Danforth.¹⁰ Instead it should belong to the period when Arthur Capell, Earl of Essex, served as Lord Lieutenant of Ireland (1672–1677). It is perhaps no coincidence that the small St. Patrick coinage appeared during the tenure of Essex, as he had some reputation for paying attention to local Irish interests and strongly resisting fiscal abuses.¹¹ An attribution of the St. Patrick coinage to the Earl of Essex was already made by Michael Hodder in 1987.¹²

If the small St. Patrick coin began production in later 1675, and if Philip Mossman is correct in making the large denomination the earlier of the two issues,¹³ it is difficult to escape the conclusion that the large denomination was struck in 1674 or somewhat earlier. The window of production for the large denomination may be reduced to the period 1660–1674 in light of an apparent Swiss model for its depiction of King David playing the harp. On undated silver *psalmenpfennige* of Bern conventionally dated to the period 1659–1680, David kneels left in an identical pose to that of the king on the large St. Patrick denomination (Fig. 5).¹⁴ The king wears a short tunic revealing his lower legs and feet, a cloak fringed with ermine at the shoulder (even the trailing folds are similar), a pointed royal crown on his head, and a pillow decorated with tassels on the corners beneath his knee. There are so many shared iconographic elements between the two images of David that either one coin type must have been the direct model for the other or some form of pattern book must have served to mediate between the two.

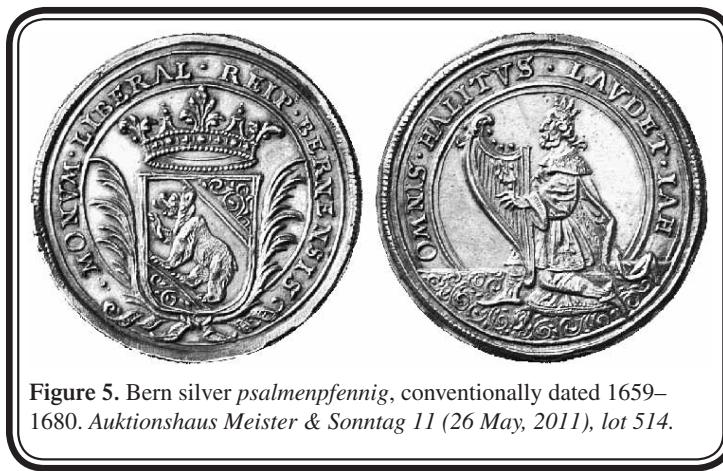


Figure 5. Bern silver *psalmenpfennig*, conventionally dated 1659–1680. Auktionshaus Meister & Sonntag 11 (26 May, 2011), lot 514.

For the same reasons that the gold double ducat of Luzern is more likely to have influenced the design of the small St. Patrick coin than the other way around, so too is it more likely that the Bern *psalmenpfennig* was the model for the designer of David on the large St. Patrick denomina-

9 Breen, *Op. cit.* (n. 3), pp. 33–34; W. Breen, "Comments on St. Patrick Halfpence and Farthings" *CNL* 22 (April 1968): 214–217; The association with Nicholas Briot was already challenged by M. Hodder, "The Saint Patrick Copper Token Coinage: A Re-evaluation of the Evidence", *CNL* 77 (November 1987): 1016–1018.

10 B. Danforth, "Ormond and Blondeau: In Search of an Irish Coinage," in O. Hoover (ed.), *Newby's St. Patrick Coinage*, COAC 20 (New York, 2009), pp. 103–184.

11 L. Stephen and S. Lee, *Dictionary of National Biography*, vol. 9 (New York, 1887), pp. 13–14.

12 Hodder, *Op. cit.* (n. 9).

13 This is based in part on the view that the small St. Patrick coin replaced the large denomination as a means of increasing the profits of the coiners. See P. Mossman, "Denominations of the St. Patrick Coinages," in O. Hoover (ed.), *Newby's St. Patrick Coinage*, COAC 20 (New York, 2009), pp. 25–26; P. Mossman, *Money of the American Colonies and Confederation* (New York, 1993), pp. 124–130.

14 K. G. Ritter von Schultheiss-Rechberg, *Die Ritter von Schultheiss-Rechbergische Münze- u. Medailletten Sammlung: Als Anhang zum Thaler-Cabinet* (Dresden, 1868), no. 659. For discussion see O. Hoover, "Ye King and I: King David as King Charles I on the St. Patrick Coinage," in O. Hoover (ed.), *Newby's St. Patrick Coinage*, COAC 20 (New York, 2009), pp. 53–55. *Psalmenpfennige* ("Psalm pennies") were awarded to Sunday School students of Protestant Reformed Churches in Bern upon their successful memorization of all 150 Psalms or of the Heidelberg or Bern catechisms.

nation. The hypothesis that the iconographic elements of the large St. Patrick denomination was disseminated from Europe to Ireland rather than from Ireland to Europe is also supported by the incorporation of additional iconography thought to derive from a silver *portugaloser* of Nuremberg struck in 1641 (Fig. 6).¹⁵ This German coin may also have served as a distant model for the later *psalmepfennige* of Bern. The large St. Patrick denomination includes a treatment of the floor beneath King David identical to that found on the *portugaloser*. Likewise, on the latter, David wears a royal crown similar to that which hovers above the Irish harp on the former and both coins contemplate the radiance above them. On the *portugaloser* the radiance is the glory of God whereas on the St. Patrick coinage it is the brass splasher on the royal crown. David's harp also has a head on the *portugaloser*, symbolizing its power to dispel demons and prefiguring the full-length angel on the harp of the St. Patrick coinage. As the relationship between the large St. Patrick coin and the *psalmepfennig* makes it impossible for the former to have been produced early enough to have influenced the Nuremberg piece, it is necessary to conclude that the iconographic influence flowed from the Continent to Ireland. Therefore, the large St. Patrick denomination must have been struck sometime between 1660 and 1674.

If the small St. Patrick denomination began production in 1675, during the Lord-Lieutenancy of Ireland under the Earl of Essex, it is very tempting to place the large denomination in the early period of his tenure (1672–1674). This would fit the iconographic evidence and seems more likely than any possible earlier date that would divide the two St. Patrick series between the Earl of Essex and any of his several predecessors as Lord-Lieutenant: James Butler, Duke of Ormonde (1661–1668); Thomas Butler, Earl of Ossory (1668–1669); John Robartes, Earl of Radnor (1669–1670); John Berkeley, Baron Berkeley of Stratton (1670–1672). Such a potential division is difficult to accept as the small St. Patrick denomination gives the impression of being a modification of the same policy initially represented by the large denomination.

The Open Questions

If the reconstruction of the chronology of the St. Patrick coinage presented here is accepted, we are then left with a series of new questions: What is the relationship between Switzerland and Ireland that relatively obscure coins and medals of the latter should be providing models for one of the most celebrated token coinages of seventeenth-century Ireland? Were Swiss engravers familiar with the coins of Luzern and Brugg employed to design the St. Patrick types in Ireland (or England)? Might the St. Patrick dies have been ordered from a workshop in Switzerland? If Irish, English, or French (i.e., Blondeau) engravers were working from a Continental model book or books, it still remains to explain why they preferred to follow Swiss prototypes (drawn from conflicting Catholic and Protestant traditions) when there were numerous other contemporary numismatic depictions of bishop-saints to choose from. This is the perennial hydra of the St. Patrick coinage: Just when one head seems to be cut off, three or four new ones grow up to replace it. Clearly there are many new avenues of research that remain to be traveled before the enigma of the St. Patrick coinage can be satisfactorily explained.

15 Schulthess-Rechberg, *Op. cit.* (n. 14), no. 1390. For discussion see Hodder, *Op. cit.* (n. 9), p. 1017; Hoover (2009), *Op. cit.* (n. 14), pp. 53–55.

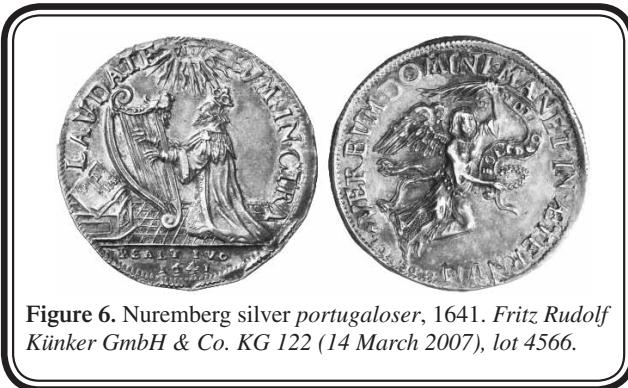


Figure 6. Nuremberg silver *portugaloser*, 1641. Fritz Rudolf Künker GmbH & Co. KG 122 (14 March 2007), lot 4566.

**Non-Regal Dated Irish Halfpence:
A Survey of Known Dates and Varieties**
by
Jeff Rock; San Diego, CA

Three years ago, at the November, 2008 C4 Convention in Boston, a small group of collectors of counterfeit British and Irish halfpence and farthings—by far, the most encountered coins in circulation in colonial and early federal America—met in an effort to try and make some sense out of the series. This was no small task, since it is estimated that there are somewhere between five and ten THOUSAND different die varieties of this coinage, stretching across reigns, two countries, and two denominations. (There are, of course, counterfeits known of pretty much every coinage ever made—what one man makes, another can copy, but the coins of interest to Colonial collectors are the two largest series of counterfeits, those in the reigns of George II and George III). To put the situation into context, most collectors of State coinages consider Connecticut coppers to be difficult with just 350+ varieties! With counterfeit George II and George III varieties numbering in the thousands, it would be an impossible project to tackle them all at once. However, the series can be broken down into smaller sub-groups that can then be fleshed out and described more fully. Then these individual studies can later be collected and assembled into book form, something like a jigsaw puzzle made up of many distinct pieces.

There has been a marked increase in interest in the counterfeit British and Irish series, as any examination of the *Colonial Newsletter* and the *C4 Newsletter* over the last several years will attest. A few decades ago there was almost nothing published on these pieces, and now there's something in nearly every issue of these journals—and the online "nonregal research" chat groups are, by far, the most active ones after the main colonial chat group (which has about 20 times the number of members). Recent publications by Roger Moore in *CNL* give some idea of the amount of groundbreaking research that can still be done in the field—something that has long-since been completed for many colonial coins. Following the lead of earlier researchers ("earlier" here meaning a few years, not a century ago), most notably Byron Weston, who laid out the concept of the Link Fingerprint;¹ Clem Schettino, who helped flesh out the members of various, discreet "families";² and the late Mike Ringo, who had the best collection of these around,³ as well as an incredible memory for what he had and an eye for slight differences that made distinct varieties; work has slowly progressed.

This first C4 get-together (which has continued every year since), differed somewhat from earlier approaches. Instead of studying a single "family," as most papers and research projects have tended to do, the group decided to explore a larger group that was tied together only in the loosest of ways. While there were many series that could have been explored, the choice was made to examine one that was really under-researched: counterfeit Irish halfpence; this was further limited to coins bearing non-regal dates—that is, years in which no official regal Irish coinage was struck. Some of these dates are probably simple die-cutting errors (the same punch used for a 6 and a 9, for instance, could cause a date error if it was punched in upside-down); some are mules between the Irish and British series (an Irish obverse die paired with a British reverse, giving the Irish obverse a date that may have had British coinage, but no Irish regal pieces struck); others probably indicate the year that the counterfeit was actually made

1 B. Weston, "Appendix A: Establishing a Link Fingerprint," in C. Schettino, B. Weston, J. Spilman, and G. Trudgen, *The Categorization of Counterfeit British & Irish 1/2d & 1/4d of George II & III—A Preliminary Progress Report on Family Groups & Subgroups*. The Colonial Newsletter Foundation, Inc. (2002), pp. 31–32.

2 *Op. cit.*

3 See Stack's Americana Sale (15–16 January 2008), lots 5791–6047.

(the counterfeiter not knowing—or caring—about the actual dates that Regal Irish halfpence were made in, for the simple reason that few ever looked at the date on a coin).

Non-regal dates are also found in the British halfpence series. However, because regal issues were struck in more years for England than for Ireland, the potential for the appearance of non-regal dates on Irish counterfeits is consequently greater. Non-regal dates are a major type within the counterfeit series. They, along with mules (such as a George II obverse paired with a reverse dated in the reign of George III), can be easily explained to a non-collector, and appreciated by the novice collector. For the specialist there is the added appeal of often crude die work, some jaw-dropping mistakes in dates, and overall extreme rarity.

A nice range of non-regal dated Irish counterfeits was brought to the 2008 C4 convention, where they were compared, examined, weighed, measured, and photographed. Many varieties were represented by just a single example—some of these may well be unique. Others had a couple examples shared, though none of these can be considered common at all; the most common variety is probably a Rarity-6, while nearly all others are in the R-7 to full R-8 range.

Only a handful of collectors had examples of non-regal dated Irish counterfeits to share at this C4 Symposium, which is probably indicative of their overall rarity, though it is expected that other examples will be found, especially in England and Ireland where collectors have begun to take notice of them only recently. The collectors who shared their coins at the Symposium were Clem Schettino, Roger Moore, David Palmer, Ed Foster and Jeff Rock. Images were also acquired from some auctions, most notably the various sales of the Mike Ringo collection,⁴ and a few others also conducted by Stack's,⁵ as well as some pieces sold on eBay. A few collectors who were not at this gathering later shared images, and the author thanks Syd Martin, Bob Bowser, Gord Nichols, Byron Weston, Randy Clark, Mike Demling, and Michael Briggs, as well as those who participated in the Symposium. Some of the coins have changed hands since they were first shown, so we provide the most current provenance for each coin in this listing. It is hoped that collectors on the other side of the Atlantic will examine pieces in their own collections—any varieties not listed here would, of course, be of interest, and can always be illustrated and described in a supplemental article.

The Irish Copper Halfpence of George II and George III

As was the case in the American colonies, Ireland was perpetually short of small-denomination coins (the problem was even more acute for silver and gold issues). While it made economic sense for England to keep things this way—it insured that the balance of trade always favored the mother country—it could also occasionally lead to political problems. In the reign of King George II, copper halfpence (and farthings) were never minted in sufficient quantities even for the needs of English trade. It should therefore be unsurprising that even fewer coins were produced for Ireland in the same period. The situation improved marginally under George III, although copper coin production still remained a very low priority for the Royal Mint. In the absence of official regal coins, counterfeits and token issues soon filled the void.⁶ A similar situation had occurred in seventeenth-century England and Ireland, when the absence of sufficient regal coin had compelled merchants and pub-owners to strike their own tokens for small change.⁷

4 Stack's, *Americana Sale* (15 January 2008), lots 5984–6047; Stack's Coin Galleries (10 September 2008), lots 3109–3136.

5 Stack's, *The Minot Collection* (21–22 May 2008), lots 232–235; Stack's, *Americana Sale* (26–27 January 2010), lots .6544–6555.

6 G. Selgin, *Good Money* (Ann Arbor, 2008), pp. 4–36.

7 See G. Williamson, *Trade Tokens Issued in the Seventeenth Century in England, Wales, and Ireland* (London, 1967), 3 vols.

Irish halfpennies were first struck under George II, in 1736, a decade after he ascended the throne. Four major obverse design types appear on regal halfpence of his reign:

Type 1: Young Bust facing to the left (as are all busts for this ruler), GEORGIUS legend, small letters. These were struck in 1736–1738 inclusive.

Type 2: Same Young Bust style, GEORGIUS legend, but with larger letters. These were struck in 1741–1744 and again in 1746; none were struck in 1745.

Type 3: Same Young Bust style, the legend changed to GEORGIVS. These were struck in 1747–1753 inclusive. Some earlier published references indicate a 1755 regal issue, but such a coin has not been seen, and the date has been dropped from modern listings.⁸

Type 4: Mature Head facing left, GEORGIVS legend. Struck in 1760 only—the king passed away in that year and no other coins were struck. For some reason, these were not sent to Ireland until 1762, and apparently not in any great quantity.

Based on the above dates for regal issues, non-regal years during the reign of George II would include 1739, 1740, 1745, 1754, 1755, 1756, 1757, 1758, 1759. Other non-regal dates outside of the parameters of the actual reign of King George II might also occur. It is important to note that not all of these non-regal dates have actually been found on counterfeit Irish coppers. Some are known, while others are merely potential non-regal dates.



George II bust types on regal Irish halfpence.



George III bust types on regal Irish halfpence.

⁸ It is reported that "Royal Mint record show no issue for this date" in Spink's *Coins of Scotland Ireland and the Islands*, 2nd ed. (London, 2003), p. 178.

Under George III, Irish halfpence were not struck until 1766, a full six years after he ascended the throne. However, in 1762, the new king did ship the 1760-dated halfpence struck in the name of his father to Ireland. This may have eased the small change shortage a little and allowed him to wait four more years to strike his own halfpence. There are three major bust types used for the regal Irish halfpence of George III:

Type 1: Young Bust facing right (as are all for this king), short hair, smaller truncated bust showing neck only. These were struck in 1766 and 1769 only.

Type 2: Similar Young Bust, taller head, of better style. These were struck only in 1769, possibly at the same time as the Type 1 pieces of this year, shown above.

Type 3: Mature Bust facing right, showing more of the neck and shoulder, with long hair extending under the bust and a more prominent laurel wreath. These were struck in 1775, 1776 (possibly), 1781, and 1782. In addition, there was a very small issue in 1774 that was struck in proof only. Since this proof issue was not released for general circulation, this paper will consider 1774 to be a non-regal date for counterfeits. Neither counterfeiters, nor the general public would have known that this date existed. The 1776 issues are more mysterious. Experts disagree as to whether there were regal pieces struck in 1776, or if the good-quality, good-weight examples with this date are simply well-made counterfeits. Due to this uncertainty, the 1776 date has been excluded from this paper. With some 30–45 varieties, it will be necessary to treat the 1776-dated counterfeits separately in a future paper.

Note that *all* the Irish issues feature a bust with only the neck or, in the case of the Type 3 George III issue above, the neck and a hint of the shoulder visible. This makes them very easy to distinguish from British types which all feature the king's bust in full armor.

It should be clear from the very limited regal copper coinage of George III that there is a wide range of possible non-regal dates. In addition to dates outside the limits of the king's reign (like 1696, etc.), non-regal years would include 1761, 1762, 1763, 1764, 1765, 1767, 1768, 1770, 1771, 1772, 1773, 1774 (see above), 1777, 1778, 1779, 1780—and, since he lived for a good 40 years after the last of this type of coinage was struck, there are many possible dates from the 1784–1820 period that could conceivably have been counterfeited—though the Soho Mint coinage of 1805 pretty much ended the large productions of counterfeits (however, counterfeit Irish halfpence and pence of the different design of 1822 are known by several die varieties, and one can reasonably expect every major coinage type to have been counterfeited at some point in its history). There are only a handful of varieties known dated after 1783, and their rarity probably indicates that few were made (or successfully passed); surprisingly though, a lot of the possible non-regal years from 1767–1780 listed above are known, and it is probable that all were made in (or very near) the date they bear—the counterfeiters simply assuming the coinage was an ongoing one, with examples struck each year of that monarch's reign. Neither they nor the population probably cared much about absolutely accuracy. Of most of these were actually struck in England, it is likely that the counterfeiters did not even know which years were struck for Irish regal halfpence.

The Die Varieties of Non-Regal Date Irish Coinage of George II and George III

This paper will illustrate and describe all varieties of non-regal date Irish halfpence known today. Nevertheless, other varieties will almost certainly be discovered and perhaps even additional dates that are not presented here. A number of new varieties and dates have appeared since the 2008 convention and have been incorporated into the listing that follows. Generally, one example of each variety has been illustrated for most issues, although in some cases die

states are also illustrated. The catalogue is divided by ruler—George II, then George III, with mules described under the monarch whose portrait appears on the obverse (*i.e.*, a coin with a George II portrait muled with a reverse dated in the reign of George III is listed under the George II heading). Additional pieces that are directly associated with a given non-regal date (whether by die sharing, muling, etc.) are illustrated and described as well. These help show both the extent of the counterfeiting operations, as well as the somewhat arbitrary nature of counterfeit production.

Specimens are listed using what has become the standard numbering system used by non-regal collectors. For instance, the ID number I73004JRR can be deciphered and understood in a consistent manner as follows: the initial I stands for "Irish" (British counterfeits, being far greater in number, are assumed to be the default and do not need an initial letter); the two digits following represent the date, in this case 1773; the next three digits are an inventory number for this specific collection, sequentially listed (in this case it would be the fourth example bearing the 1773 date in this collection); the final three letters are the owner's initials, in this case those of the author (the use of a middle initial decreases the chance of collectors with the same two initials of first and last name only). This numbering system is ideal for a complex series such as non-regal counterfeits, as it allows collectors to keep track of their items in any spreadsheet program, inserting new examples of a given date in sequential order, regardless of whether they were purchased a day or a decade after the last number listed; the ID number can be inserted into a digital photograph of a given specimen, allowing the collector to keep track of his or her holdings and allowing an entire collection to be burned to CD or DVD, the photographs easily sorted by ID number or in any other order the collector desires. The ID number is also flexible enough to be modified when necessary. For instance, G2 (or GII) stands for George II, and can be added to the ID number if the ruler is not clearly indicated by the date on the coin. M stands for "Mule" and can be added to the beginning of the ID string and can be further modified (*i.e.*, BIM would indicate a British-Irish Mule with a British obverse and Irish reverse; IBM would indicate the muling of an Irish obverse with a British reverse). If the date is not clear on a coin, the date indicator in the ID number is replaced by XX. If a date match is later found, this can be noted and the coin then listed under its correct year. The year can be modified to four digits if it falls outside of the expected range (*i.e.*, both 1696- and 1969-dated George III Irish halfpennies are known, and they can be listed as I1696 and I1969 respectively). Finally, any comments can be added after the ID itself, enclosed in brackets. This is helpful when searching for something specific without having to look at every photograph (*i.e.*, "I73004JRR[Simian]" would indicate a coin belonging to the popular "Simian" family of counterfeits).

Attribution numbers for individual die varieties will be given in a format that allows for easy expansion and for the addition of new varieties and dates. For example, the first piece listed below is G2-1696-1. The attribution is straightforward: G2 indicates George II (G3 stands for George III). 1696 is the date on the coin. The final digit is the variety number for that year, hence the 1 means it is the first variety listed. The next example found for this year will simply have the next number in sequence, G2-1696-2. Occasionally, pieces directly associated with the listed coin, such as other varieties struck with the same obverse as a listed piece but with a regal-dated reverse, are also described and illustrated, but do not receive a separate attribution number since they are not non-regal dated Irish halfpence.

The Non-Regal Date Irish Halfpence Counterfeits of George II

Just as there are far more regal Irish coppers of George III than George II, there are also far more counterfeits of George III than of George II. One should not be surprised then to find that the non-regal-dated counterfeits of George II are quite rare. Indeed, we have been able to locate only one variety of George II non-regal date issue that looks like it may have actually

been struck during that King's reign! The other varieties are either date mules (a George II obverse paired with a George III reverse) or country mules (here, an Irish obverse with a British reverse). Some of these dies pair with other types—the 1696 reverse die was used on both George II and George III counterfeits as well as on an evasion copper, while the George II obverse on that 1696-dated issue can be found paired with a correctly-dated 1760 reverse die, though it was certainly struck after either of those dates. This kind of haphazard muling across dates, rulers, countries and coinage series can be bewildering, but it really adds a lot of charm and mystery to the counterfeit coppers series—indeed, some of these things would be akin to finding a New Jersey copper obverse paired with a large cent reverse, the whole thing known to have been struck a quarter century after the date it bears. With further research more interesting tie-ins will certainly be found.

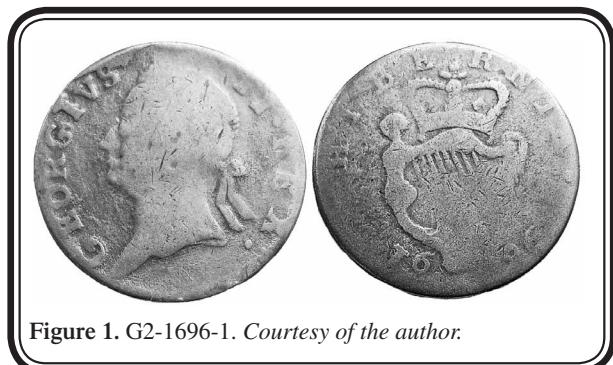


Figure 1. G2-1696-1. *Courtesy of the author.*

G2-1696-1 (Fig. 1): Standard, somewhat evasive-style George II bust to the left, with legends GEORGIVS * II * REX * and the Mature Head Type 4 bust style that was used on 1760 coinage. 1696-dated reverse, off by nearly three-quarters of a century for this bust style obverse, and four decades for King George III! The reverse is somewhat evasive in style, the first 6 in the date distinctly higher than the 1. Cobright lists this piece as an evasion copper because of the non-regal

date, though most collectors today consider it to be properly part of the counterfeit halfpence series, since the legends are correct. However, the piece is definitely linked to the evasion series since this reverse die was also used on an evasion copper. (COIN ID: I1696001JRR).

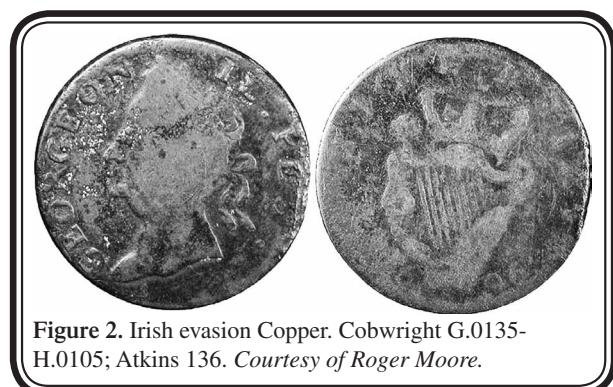


Figure 2. Irish evasion Copper. Cobright G.0135-H.0105; Atkins 136. *Courtesy of Roger Moore.*

Cobright G.0135-H.0105/Atkins 136 (Fig. 2) employs the same 1696-dated Irish reverse found on G2-1696-1 and G2-1696-2 (Fig. 3) as well as on the George III issue G3-1696-1 (Fig. 20, below). The obverse legend here reads GEORGEON IL. PES, and the bust style is George II and vaguely of the Type 4 style. There are other 1696-dated HIBERNIA reverses known in the evasion copper series, but the date styles are different. This one, however, matches up exactly.

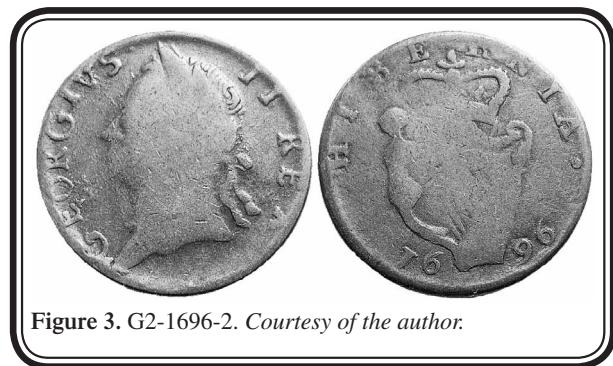


Figure 3. G2-1696-2. *Courtesy of the author.*

G2-1696-2 (Fig. 3): Very similar obverse style to G2-1696-1, and almost certainly made by the same hand, but without stops in legend (A residual stop is sometimes visible after GEORGIVS, but sometimes it does not show at all). This is also of the Type 4 bust style for this ruler. Same reverse die as above. This same obverse die was also used on a 1760-dated Irish counterfeit halfpenny, which is the correct bust style for that

date—though we know these to have been struck in the reign of George III, since this obverse die mules with other things in the George III years and there is a mule of the reverse with an obverse dated in his reign as well. Also, the evasion copper illustrated above which shares this reverse would have been struck in the period from the late 1770s to the mid 1790s when evasion coppers were mostly coined. (COIN ID: I1696003JRR).

A 1760-dated George II counterfeit Irish halfpenny (Fig. 4) also shares the same obverse die as the 1696-dated variety illustrated above. This coin may display a slightly earlier die state with a stronger residual stop after GEORGIVS, which was either filled in or polished away as this obverse was used. (COIN ID: I60007JRR).

This obverse is also paired with a 1769-dated Irish reverse (Fig. 5), making it a mule with a George II obverse and a George III reverse. To make things even more interesting, though, skip ahead to the 1772 listing where we find this same obverse, in a later state and muled with something unexpected. (COIN ID: I69111JRR).

G2-1745-1 (Fig. 6): A mule between series, the obverse Irish, the reverse British. While the muling of coins from different isles is technically not the same as a full-Irish non-regal date, it was decided to include these mules in this paper as long as the obverse is Irish; these “country mules” are all extremely rare. These dies appear to be made by the same hand, the letters slightly larger than normal for their respective types. The legends are as expected, save for GEORGIVS, which would have been used from 1747-on in the Irish coinage; if there had been 1745 Irish issues for George II they would have had the GEORGIUS legend of the Type 2 coinage. This reverse die hasn't been found with any counterfeit British halfpenny as of yet, but there is a lot of work yet to do in the series and it would not be surprising if a match were to be found; the branch and the wide 4 in the date are both distinct. (COIN ID: MIB-45001DLP).

G2-1755-1 (Fig. 7, below): A nicely-made counterfeit in terms of size and style, but definitely more crude in areas than expected for regal coinage. The bust is well-engraved, perhaps indicating that moonlighting mint workers turned their hands to counterfeiting or to engraving dies



Figure 4. George II 1760-dated counterfeit sharing obverse die of G2-1696-2. *Courtesy of the author.*



Figure 5. George II 1769-dated counterfeit halfpenny sharing the obverse die of G2-1696-2. *Courtesy of the author.*



Figure 6. G2-1745-1. *Courtesy of David Palmer.*

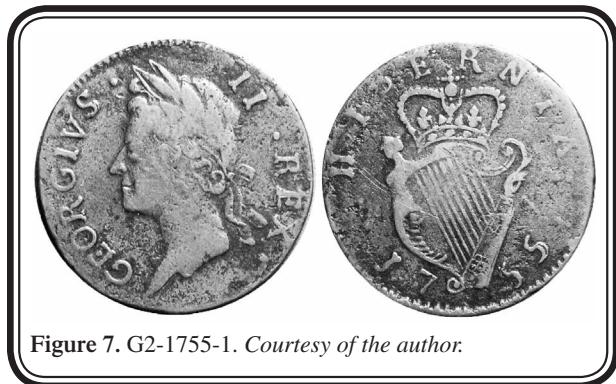


Figure 7. G2-1755-1. Courtesy of the author.

or punches for others. The legends are less well-done, with some letters badly spaced. The ordinal numbers (II) lean markedly to the right (and look somewhat like illustrations of bones used for modern Halloween decorations). The date is also poorly engraved, with the 5s doubled at their lower curve. A few early references list this date as a known regal issue, but as this counterfeit is fairly good weight and close in style those writers may have assumed it to be regal and listed it as such; no obvious regal

1755 issues have been seen. This general engraving style is found on other Irish issues of George II, including those dated 1751 and 1753. These all likely belong to the 1750s as they all have a different fabric and appearance than the backdated varieties known to have been made in the 1770s–1790s. As such, this may be the only full-Irish (obverse and reverse) non-regal-dated George II issue that was actually struck during that king's reign. (COIN ID: I55001JRR).

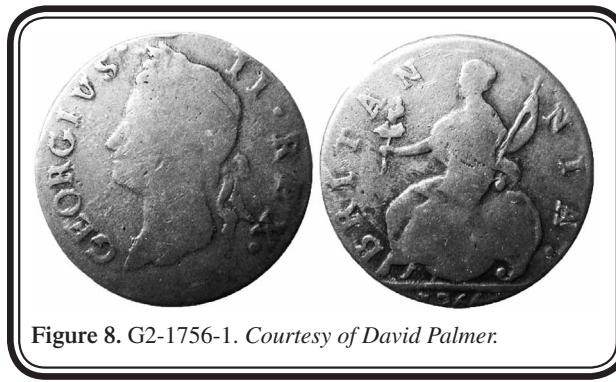


Figure 8. G2-1756-1. Courtesy of David Palmer.

G2-1756-1 (Fig. 8): Another mule, a George II Irish obverse with a British reverse with the expected Type 3 bust style and correct legend with GEORGIVS. Both dies have the expected style of a George II issue, but the fabric and style of the planchet suggest a later counterfeit, made during the rule of George III, which was backdated (a common enough occurrence, there are a number of British mules with George II obverses and George III reverses that could

not have been struck in the earlier king's reign). More telling, of course, is the fact that this exact obverse was paired with a 1769-dated Irish reverse, creating a mule in that series but clearly showing the reverse is of the George III era. Again, though not a full Irish piece, any collector lucky enough to own one could decide whether to keep it with their Irish or their British counterfeits—or maybe just keep the various mules all together in a separate category unto themselves! This reverse, with its distinct branch and die break through BRI was also paired with a regular counterfeit George II British halfpenny. (COIN ID: MIB56001DLP).

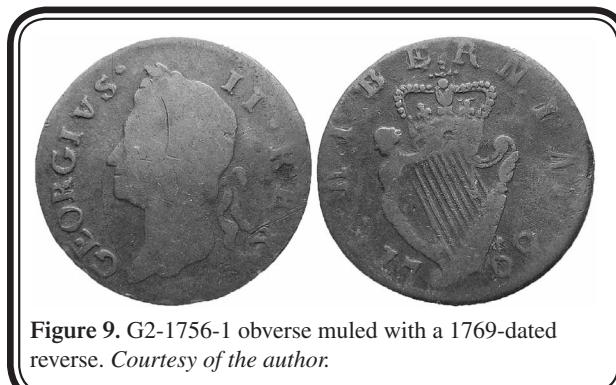


Figure 9. G2-1756-1 obverse muled with a 1769-dated reverse. Courtesy of the author.

Figure 9 shows the same obverse used on G2-1756-1 paired with a 1769-dated Irish reverse, creating a mule with a George II obverse and a George III reverse. (COIN ID: MI69052JRR).

The G2-1756-1 reverse was also paired with an obverse die copying the cuirassed portrait design of British halfpence (Fig. 10, below). Note the very small ribbon ends on the bust, which should help match this obverse

to other varieties. No regal British halfpence were made in this year. (COIN ID: 56001RAM).

G2-1771-1 (Fig. 11): The only George II issue known of this date is actually a double mule, an Irish obverse with a George II bust paired with a British reverse dated in the reign of George III. The obverse bust style is very distinct, with a thick bull-neck and ribbons unlike anything in the series (the ribbons look like a rag doll hanging from the back of the king's head). The obverse legend has a very broad V with long serifs, while the X has odd serifs that only point inwards; the Gs and Rs are notably smaller than the other letters. The reverse die is part of a very unusual family that includes counterfeits and evasion coppers, almost all dated 1771. These are identifiable by the distinct short arm and branch lacking a stem below the Britannia's hand on the reverse. Anomalous stops frequently occur in the legend that are not typical of regal British halfpence: usually after BRITAN, before NIA, as well as the usual stop found at the end of that word. Many of the dies in this family use a mix of halfpenny- and farthing-sized letter punches. The B, R, and G are usually from the smaller farthing-sized punches, as we see here. The tie-in with evasion coppers for this family means this obverse could have been used with a regular evasion reverse, though if so it has not yet been found. (COIN ID: IBM71001CVS).

A 1771-dated "Evasion" Family piece (Fig. 12) also features the smaller, farthing-sized B, G, and R punches, as well as unusually placed stops before the III on the obverse and, on the reverse, after BRITAN and before NIA, as well as the usual stops expected for the type. Notice that the As on the reverse are really upside-down Vs that exactly match the odd V used on the obverse of G2-1771-1. Here the wide serifs of the original V have become wide feet of the improvised As! (COIN ID: 71105JRR).

Figure 13 (below) depicts one of several evasion coppers that use a similar 1771-dated reverse with the same unusual branch and arm, as well as the incorrect stops after BRITAN and before NIA; this is a variety unlisted in Cobwright, but uses known dies and is now called G.1192-B.0365. The obverse here does not use the smaller farthing-sized letter punches (though evasions are known that do, especially obverse G.0370).



Figure 10. G2-1756-1 reverse paired with a George II British counterfeit obverse. *Courtesy of Roger Moore.*



Figure 11. G2-1771-1. *Courtesy of Clem Schettino.*



Figure 12. "Evasion" Family 1771-dated George III counterfeit halfpenny punch-linked to G2-1771-1. *Courtesy of the author.*



Figure 13. 1771-dated evasion halfpenny G.1192-B.0365 with reverse die similar to G2-1771-1. *Courtesy of the author.*



Figure 14. G2-1772-1. *Courtesy of the author.*



Figure 15. G2-1772 reverse muled with a George II British obverse. *Courtesy of Clem Schettino.*

G2-1772-1 (Fig. 14): Here is the obverse die used on the G2-1696-2 variety (and the 1760- and 1769-dated Irish pieces struck with this obverse, illustrated above as Figs. 3–5), but in a later die state (note the crumbling around the tip of the bust) and with a little repair work at the bridge of the nose and the rear of the head. This well-traveled die is here paired with a 1772-dated British reverse, which makes it a double mule—a George II Irish obverse with a George III British reverse. The style of the reverse is reminiscent of the 1771 “Evasion” Family counterfeits illustrated above, especially the short arm and lack of branch stem below the hand; the date is completely unlike the 1771 pieces and appears to be cut by hand—possibly this was a die that was undated and later cut, or one where the date area was ground down for some reason and the 1772 date added instead. (COIN ID: MI72003JRR).

Figure 15 depicts the reverse die of G2-1772-1 muled with a cuirassed George II British obverse (which is also found paired with other reverses). It is interesting to note that this 1772 reverse has not yet been discovered paired with a George III British obverse, although this would be the expected die pairing. The distinct reverse should make it easy to identify if such a coin does appear. (COIN ID: M72046CVS).



Figure 16. Obverse die of Fig. 15 muled with a 1771-dated British reverse. *Courtesy of the author.*

To illustrate how confusing the whole area of contemporary counterfeits can be, here is the same George II British obverse die of Figure 15 muled with another inappropriate reverse—a 1771-dated issue of George III (Fig. 16). Despite being dated a year earlier than the above mule, this one has the obverse in a significantly later die state. Note that the reverse shows no stem below the branch, thereby tying it to the

larger 1771 "Evasive" Family. (COIN ID: 71001JRR).

Figure 17 depicts the same obverse muled with yet another different reverse. This time, despite being dated three years later, the obverse is in a very early die state! The reverse here is not of the 1771 "Evasive" Family style: a small part of the stem appears beneath the branch hand and the only stop appears at the end of BRITANNIA as expected. Mules are difficult to firmly attribute—it could mean that both dies were made at the same place, or it could mean that one die was purchased from another mint (this seems to be the case more often with mules found in very late die states). (COIN ID: 710043JRR).

And, just to make things even more interesting—Figure 18 shows is the same obverse, in a die state somewhere between the two previous examples, but paired with a 1774-dated British reverse. (COIN ID: M74008DLP).

G2-1789-1 (Fig. 19): A George II-style bust, similar in style and fabric to the 1696-dated varieties illustrated above, but not an exact match with either of those dies. Here it is paired with a reverse that would fall in the reign of George III, but a full seven years after his Irish coinage had ceased. The unusual date here may well indicate the year of manufacture, with the counterfeiters perhaps knowing of Irish issues dated in the 1780s and assuming the coinage was ongoing. Because of the non-regal date and the muling, Cobwright also lists this as evasion G.0557.5-H.0138. However, most collectors today consider it to be part of the counterfeit series proper. The reverse die is not known paired with any true evasion obverse, but it would not be surprising if such a pairing were found. The strong stylistic similarities and occasional die sharing suggest that counterfeit and evasive issues were produced at the same time and in the same mint. The obverse die may well have been used with a 1760-dated counterfeit Irish reverse or muled with a 1769-dated reverse, although those have not yet been discovered. (COIN ID: I89001JRR).



Figure 17. Obverse die of Figs. 15–16 muled with a different 1771-dated British reverse. *Courtesy of the author.*



Figure 18. Obverse die of Figs. 15–18 muled with a 1774-dated British reverse. *Courtesy of David Palmer.*



Figure 19. G2-1789-1. *Courtesy of the author.*

The Non-Regal Date Irish Halfpence of George III

The regal Irish coinage of George III was struck in fewer years than that of his father, but in larger quantities, thereby making them more plentiful. The same is true for counterfeits, especially struck versions—although there are far more casts of George II issues, both Irish and British. Casts were easily detectable and difficult to make in quantity; the Industrial Revolution created the opportunity and made available machinery allowing counterfeits to be struck in larger quantities in smaller venues. The sheer number of years when Irish halfpennies were not struck provides many possible non-regal dates. A surprising number of those dates actually appear on struck counterfeit issues.



Figure 20. G3-1696-1. Courtesy of Roger Moore.

G3-1696-1 (Fig. 20). Our old friend, the 1696 Irish halfpenny reverse die, seen earlier on a pair of George-II issues as well as an evasion copper (Figs. 1–3, above), is here paired with a George III obverse die, roughly of the Type 1 obverse style—these were struck close to a century after the date they bear. The illustrated example shows strong evidence of offset dies, with a pronounced lip of blank planchet visible on either side. (COIN ID: I1696002RAM).



Figure 21. G3-1696-1 looped for wear as jewelry. Courtesy of Michael C. Briggs.

Figure 21 shows the same variety with a loop added so that the coin could be worn as jewelry. It has been gilded as well. Still, it is one of the sharpest examples of the mule that this author has seen, and shows all the design and legend detail nicely. (COIN ID: I1696MCB).



Figure 22. G3-1735-1. Courtesy of the author.

G3-1735-1 (Fig. 22): Another interesting double mule. Here a George III Irish obverse is paired with a George II British reverse (the vast majority of mules have a George II obverse). This obverse die does not appear to have been used elsewhere, the distinct style of engraving of the hair and ribbons, as well as the prominent eye, should make it easy enough to match up; there is a very small group of Irish counterfeits known as the "Cultured Hair" Family which has a similar style, though this exact die is not known paired with anything else. Similarly, the reverse die is not known to have been used with any

other obverse, even of the British George II style that one would expect to see it paired with. However, it is very similar to another 1735-dated reverse shown below. (COIN ID: IBM35001JRR).

A 1735-dated counterfeit George II British halfpenny with a reverse similar to that of G3-1735-1 is depicted in Figure 23. (COIN ID: 35002CVS).

Figure 24 shows the reverses of the two 1735-dated pieces above, overlaid and enlarged. While clearly not the same die, it does appear that the same basic design



Figure 23. 1735-dated British counterfeit with reverse die similar to G3-1735-1. Courtesy of Clem Schettino.

punch was used. The dies were then altered by hand. The angle of the pole arm, pole, head and shoulders, branch arm, torso, legs and shield and globe all correspond nicely, if not perfectly. The unusual notch at the top of the shield is the same on both dies. The drapery on the right leg was altered on each die (its angle is curiously incorrect for the placement of the foot on both dies), the branches are different but each has a small curved stem visible below the hand. There are differences, like the style of the R punch which is notably off, but the high degree of similarity in the central figures suggests the same punch was used (or perhaps different punches made from the same master matrix or hub). The collector looking for areas for original numismatic research would be hard-pressed to find such fertile ground as the counterfeit coppers of the eighteenth century!

Figure 24. Overlay comparing the reverses of Figures 21–22.

G3-1755-1 (Fig. 25): A double mule, with a twist! A George III Irish obverse, with a George II British reverse – with a date that doesn't exist for regal British halfpennies and which is extremely rare as a date for counterfeit British halfpennies as well! Very late state of the obverse die, using a Type 2 bust style and good quality letter punches. The reverse die is also of good quality, yet this 1755-dated die does not appear to have been used elsewhere

(at least no other uses have been discovered). There are only a couple of 1755-dated British reverse dies, all of which are extremely rare. An example of this same variety was found in the Mike Ringo collection long after the sale. It is off-center just enough to cause the disappearance of the date. It was only the discovery of the present specimen that allowed the Ringo piece to be attributed firmly by date, making the publication of such photos a valuable asset for the collector! (COIN ID: IBM55001RAC).



Figure 25. G3-1755-1. Courtesy of Randy Clark.



Figure 26. G3-1755-1 obverse muled with a 1769-dated Irish reverse. *Courtesy of Roger Moore.*

The obverse die of G3-1755-1 continued to be used in a much later die state with significant crumbing over much of its surface. In Figure 26 it is shown paired with a more standard 1769-dated Irish reverse, which also shows signs of die failure. A much later state with a 1769-dated reverse than a 1755-dated one is perfectly normal in the odd world of contemporary counterfeits! We suspect this obverse was used elsewhere as well, and early die state specimens will almost certainly be found. (COIN ID: I69002RAM).



Figure 27. G3-1767-1. *Courtesy of the author.*

G3-1767-1 (Fig. 27): This counterfeit is assumed to be a George III issue based on the direction of the bust, but it is crudely double struck on an undersized planchet and does not show much of the legends; thankfully the last two digits of the date are the strong ones! This crude Irish "Blacksmith" was one of the prizes of the Mike Ringo collection; no duplicate has been found. The dies are rotated, as can be seen from the shape of the planchet. In

the Ringo sale this was catalogued as a "Blacksmith" style, and that description is certainly understandable given the crude die work, the poor striking quality, egg-shaped planchet, and the general lack of skill apparent over all. The slightly doubled strike could be explained by the piece being struck by the hammer method, expected for a Blacksmith issue. (COIN ID I67001JRR).

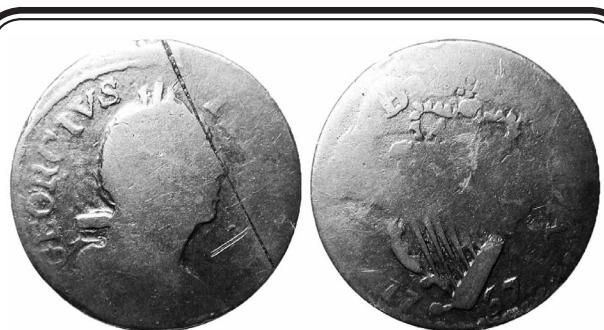


Figure 28. G3-1767-2. *Courtesy of David Palmer.*

G3-1767-2 (Fig. 28): Clearly similar in nature to the above specimen with the "Blacksmith look." The obverse bust has a more squared-off chin, with a different placement of the ribbon ends, here nearly horizontal. What is interesting is that the reverse is actually the same die as the above coin, though areas of weakness (often mutually exclusive) on both coins make it difficult to visualize that they are indeed from the same die—the wonder of digital photography

and overlays makes it easier to see. (COIN ID: I67001DLP).

Figure 29 (below) depicts an overlay of the reverses of G3-1767-1 and G3-1767-2, aligning the photographs to match up the last two digits of the date and the base of the harp. These

details match up perfectly, which would be impossible to duplicate on such a crude, hand-cut die. Had the 67 of the date not been strong on both specimens, it is doubtful that collectors would even think of checking to see if they were the same die.

G3-1767-3 (Fig. 30): For a date that does not exist for regal coinages (British or Irish), three 1767-dated Irish counterfeits are a bit surprising! This one is interesting in that it uses a Type 3 obverse bust, which was not officially used until the 1774 proof halfpennies and the regal coinage which started the following year. The reverse has extremely large letters and date punches, giving it more the style of an evasion copper than a counterfeit, although Cobwright lists no harp-style Irish evasions with this date in his work. Also note the presence of a large stop before the III on the obverse, which never appears on regal coinage. (COIN ID: I67002JRR).

G3-1770-1 (Fig. 31): Knowing of the 1766 and 1769 Irish halfpence, the counterfeiters responsible for this piece may have assumed that the coinage was ongoing. The bust style is vaguely Type 2, which would have been appropriate if regal pieces had been struck for this date. Both dies show swelling and evidence of clashing. This example is actually quite high grade, showing that the dies were purposely cut shallow, presumably in an attempt to make new pieces appear more worn (a favorite conclusion of present-day researchers—it could, of course, just be inexperience on the part of whoever cut the dies for these counterfeits). (COIN ID I70001JRR).

Figure 32 (below) depicts the same dies in an even later state. This one shows that the obverse legend is the standard GEORGIVS III REX (the above coin has the first two letters missing). The reverse shows extremely strong clashmarks as well as advanced die failures. It would be easy enough to consider them different varieties, though today's researchers have things easier with digital photographs and transparent overlays which show that both are from the same die pair. (COIN ID: I70001DLP).

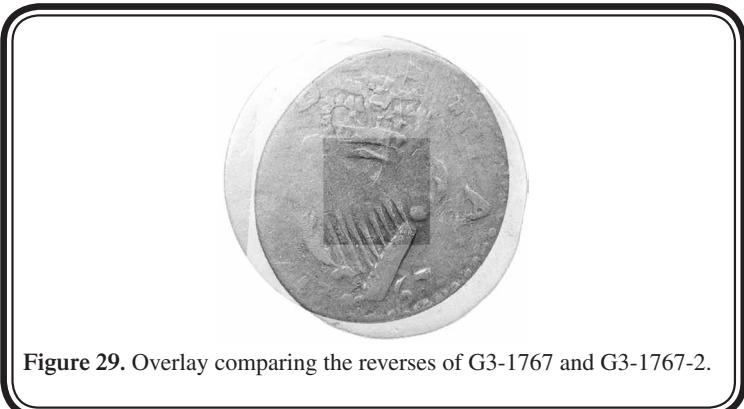


Figure 29. Overlay comparing the reverses of G3-1767 and G3-1767-2.

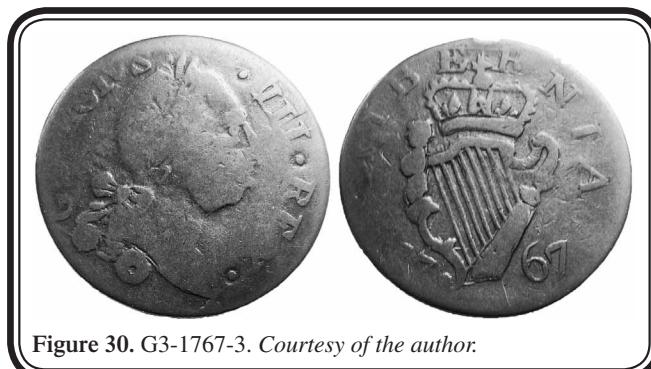


Figure 30. G3-1767-3. *Courtesy of the author.*

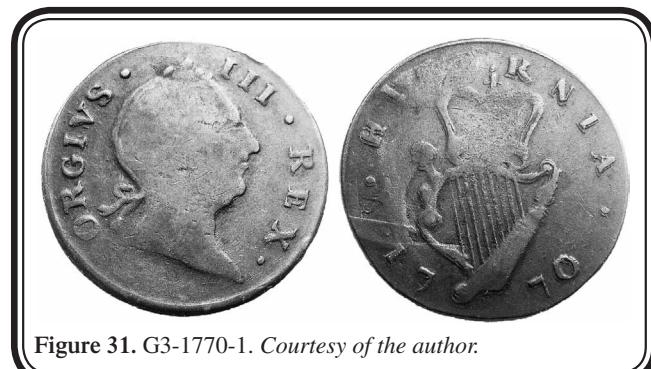


Figure 31. G3-1770-1. *Courtesy of the author.*



Figure 32. Late die state G3-1770-1. Courtesy of David Palmer.



Figure 33. G3-1771-1. Courtesy of the late Mike Ringo.

G3-1771-1 (Fig. 33): Almost all of the known counterfeit 1771 Irish counterfeits are extremely crude and have been called "Blacksmith" style in the past—perhaps an accurate enough attribution since they were engraved and struck with a distinct lack of skill. Nevertheless, their copper planchets are often nice enough to suggest that those, at least, were produced by a skilled metalworker. Often the legends differ slightly from the regal issues, but this does not appear to be an attempt to evade laws against counterfeiting. Instead, the legends look like they were produced by a semi-literate engraver cutting dies by hand, perhaps modeling them from worn coins, on which the legends were incomplete or faint. On this example the legend does not read GEORGIVS, but rather GEOIGN or possibly GEOION; the bust style does not really resemble any regal coinage types, but is perhaps closer to Type 1 than anything else. The work is extremely amateurish in general. The reverse is

equally crude and may feature a legend diverging somewhat from the expected HIBERNIA—no known specimens show the full legend; the harp was either incompletely engraved or sunk at such a depth that it could not be fully struck up. This type was included in the Warren Baker collection of Blacksmith tokens (sold in the 1987 sale of the Frederick B. Taylor collection, making it convenient for the colonial specialist who already owns the sale for its incredible state coinages), where two specimens were offered as Lots 1092 and 1093. Amazingly, Baker actually had two others, one of which was sold the year following the Taylor sale to the late Mike Ringo. The Ringo coin is illustrated here. The fourth known specimen is in the Bank of Canada collection. This coin was previously in the collection of Thomas Mabbott, who had acquired the Eugene Corteau collection intact; that collection was then acquired by Warren Baker who sold many of the coins to the Bank of Canada. Notably, Corteau, Mabbott, and Baker all considered this piece relevant to Canada. As Baker handled all four specimens currently known, this may suggest that most or all of them were found in Canada (though this is not documented). A fifth example is rumored, but has not been seen by this author. Howland Wood did not list these as part of his treatment of the Canadian Blacksmith tokens,⁹ and more research needs to be done on this enigmatic group of coins as a whole. In the Ringo sale it was said that this piece shared the same reverse as the Anton-Kesse 48 plate coin, but this is not accurate. The reverses are similar in nature and may well be from the same hand, but they are obviously different dies, as can easily be seen in the position of the letters in relation to the harp and the longer neck on the harp figure on this reverse. It is notable that neither of the dies used on G3-1771-1 are known paired with any other dies. If all four specimens were indeed actually found in Canada that, along with the absence of die sharing, could suggest that these were locally-made counterfeits. As there is no sharing with these exact dies, there is the possibility that this one could be

⁹ H. Wood, "The Canadian Blacksmith Coppers," *The Numismatist* 23 (April 1910): 97–106.

Canadian while the following varieties of the year could have been struck elsewhere (making this variety a counterfeit of one of the following). In any case, all of the 1771 "Blacksmith" style counterfeits are extremely rare and highly desirable. (COIN ID: I71001MKR).

G3-1771-2 (Fig. 34): This coin is plated as number 48 in Anton and Kesse's *Forgotten Coins of the North American Colonies*.¹⁰ It has a reverse similar to that of G3-1771-1, but it is not the same die. On this specimen note the position of the second I in relation to the harp. The obverse legend, as usual for the 1771 "Blacksmith" pieces, is incomplete and may not be the expected GEORGIVS III REX of the regal issues. Anton and Kesse give the legend as GEOIGN, but this reading may have been made under the influence of the two Baker coins in the 1987 Taylor sale, both of the G3-1771-1 variety listed above. The date is invisible on the reverse of this coin, but it is known to be 1771 from the use of the same die for G3-1771-4, below (Fig. 35). It is notable that the Baker sale also contained another crude "Blacksmith" type copper in Lot 1091 of the aforementioned Taylor sale. This additional piece does not appear to be from the same hand, despite its overall crudeness. It is dated 1769 and is therefore not included in this article because 1769 was a regal year for Irish coinage. Nevertheless, this is a series that needs a much closer look. (COIN ID: I71001SFM).



Figure 34. G3-1771-2. Courtesy of Syd Martin.

G3-1771-3 (Fig. 35): Another "Blacksmith" copper, here pairing the obverse die of G3-1771-2 with a reverse that is extremely weak, but which appears to differ from the G3-1771-2 reverse when viewed with photographic overlays. The differences in the crown are especially notable. Again, the date is not visible on the reverse, but is assumed to be 1771 since it shares the same obverse as G3-1771-2. These have traditionally been collected as 1771-dated issues given the overall similarity of style, and we will continue to list them as such unless a dated example appears with a different date. The present piece was purchased from the collection of British collector Alan Judd ("Cobwright"), and it is thought that the above example sharing this obverse came from the same source—which will add fuel to the debate over whether these are properly part of the Canadian Blacksmith series or not. They may have been struck in England or Ireland and eventually shipped to Canada. In this case they would be relevant to both the Blacksmith and counterfeit Irish coppers series. On the other hand, they could have been struck in Canada and later somehow made their way to England or Ireland through commerce or through the agency of a coin collector (numismatic interest would have been far greater in England than in Canada at the time). Their fabric and style is different from anything else in the Irish counterfeit series, however, and this small group of varieties may well be the product



Figure 35. G3-1771-3. Courtesy of the author.

of a single individual—and yes, a blacksmith could easily have been responsible. (COIN ID: IXX022JRR).

G3-1771-4 (Fig. 36): Yet another “Blacksmith” type, which ties in with the previous pieces quite nicely. The reverse is the same die as the AK-48 piece, here listed as G3-1771-2, with enough of the date still on the planchet to be sure that it is indeed dated 1771. The presence of the date here makes the date attribution of G3-1771-2 certain. However, the obverse is different, but still quite crude. The legend is the expected GEORGIVS III REX of the regal coinage, but the S is reversed. Interestingly, this variety was unknown to collectors until this example recently surfaced in England. It had been part of a major collection formed in the late nineteenth and early twentieth centuries by a well-known British numismatist and had been off the market ever since. While discovery in an English collection cannot pinpoint where these types were struck, the fact that most or all of a given variety were found either in Canada or in England adds some circumstantial evidence to the debate. Unfortunately, the sample size for most of these varieties is incredibly small—just one or two are currently known for each variety, save for the G3-1771-1, which has at least four, perhaps five, specimens now known. (COIN ID: I71002JRR).

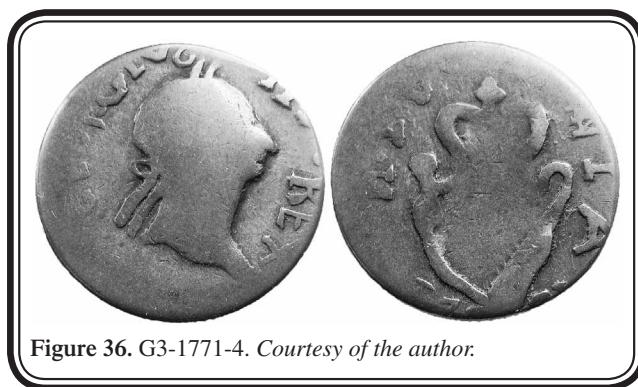


Figure 36. G3-1771-4. Courtesy of the author.

Interestingly, this variety was unknown to collectors until this example recently surfaced in England. It had been part of a major collection formed in the late nineteenth and early twentieth centuries by a well-known British numismatist and had been off the market ever since. While discovery in an English collection cannot pinpoint where these types were struck, the fact that most or all of a given variety were found either in Canada or in England adds some circumstantial evidence to the debate. Unfortunately, the sample size for most of these varieties is incredibly small—just one or two are currently known for each variety, save for the G3-1771-1, which has at least four, perhaps five, specimens now known. (COIN ID: I71002JRR).

G3-1771-5 (Fig. 37): Still another “Blacksmith” type, both dies different from any of the preceding varieties. The obverse legend appears to be GEOLGIN or GEOGIN, or some variation thereof, tying it to the general legend fault found on G3-1771-1 (and possibly also G3-1771-2 and G3-1771-3). The bust style is quite distinct, with a long pointed nose on the figure. The reverse is also different in style—the harp appears wider and the crown on top is better engraved than usual in this small series. The legend, true to form, is incomplete, but is assumed to be HIBERNIA or some variation thereof. The 1771 date is strong and fully on the planchet, which is also quite unusual in the “Blacksmith” style series. Normally you are lucky to see just the tops of a few digits. This variety was unknown until the present specimen was acquired from Mr. Judd a few years ago. Again, provenance cannot securely identify the point of origin for the series, but a large number of these pieces do seem to have come from England. This may be due to the presence of a few nineteenth-century collectors of such material who paid strong enough prices to bring things back across the Atlantic or, of course, they could have been there all along. (COIN ID: I71001JRR).

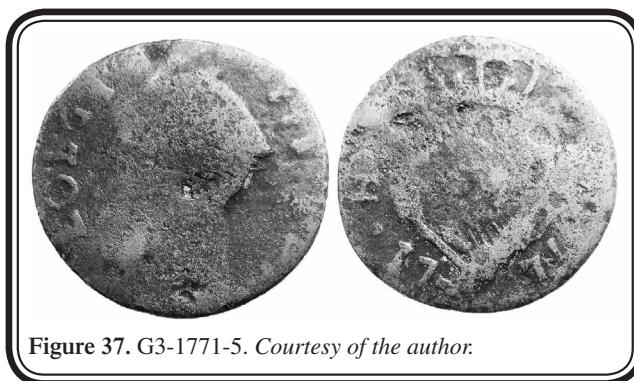


Figure 37. G3-1771-5. Courtesy of the author.

G3-1771-6 (Fig. 38, below): For a non-regal year, six different crude varieties is very interesting! This one is completely unlike the previous pieces except for the extreme crudity of its engraving and striking. The coin does not appear to be from the same hand as the pre-

ceding varieties. The obverse here is quite amazing—it is in the George III style, but the bust faces to the left as on a George II issue. But that is not all that is wrong—the legend itself is reversed as well, with GEORGIVS (or something vaguely similar, the legend itself partially off the edges of the planchet) starting at the lower right side. The legend continues with III REX on the left side of the coin. The fact that both the bust and the legends are reversed suggests that the person who engraved the die used an Irish halfpenny as his model and cut that die exactly in accordance with the model—that is, he failed to reverse the image in the die so that when struck the types would face in the proper direction. Perhaps he realized his mistake when he cut the obverse die. The reverse here is in normal—at least what is visible on the planchet. The first and last letters of HIBERNIA are present, as are the crown and the broad outlines of the harp, as well as a sharp date with a large stop before and after. This may have been all that was in the die, or the die may have been too large to strike up the rest of the peripheral legend. Another pride of the Ringo collection, this piece was purchased at a Canadian coin show. This may or may not be of significance in terms of where the piece was actually made. (COIN ID: i71003JRR).

There are several Irish "Blacksmith"-style pieces, like the example pictured in Figure 39, which have not been included in this article for the simple reason that they do not have a date, or they are dated with a regal coinage year (see above for discussion of the 1769-dated piece in the Warren Baker collection sold in the Bowers and Merena March 1987 sale of the Frederick B. Taylor collection). Some of the undated pieces, may eventually be dated through die-matching with other dated varieties or through the discovery of new specimens with visible dates. If so, they can be included with the next available number of the G3-1771 series (though they will not be in sequential order with the other "Blacksmith"-style pieces. Even if a few more are found the total number of varieties for the year will be around a dozen, so it should not be too confusing to collectors to attribute such a piece). The coin depicted in Figure 39 is in the Bank of Canada's collection where it is included with the Blacksmith tokens.

G3-1771-7 (Fig. 40, below): But wait, we're not done yet! Aside from the crude "Blacksmith"-style 1771-dated counterfeits, there is also a better-made issue, here muling a Type 3 bust with a non-regal date. The head on the obverse is a bit large for the neck, but is otherwise of fairly good style. The reverse die is fairly well-engraved, save for the head of the harp figure which is somewhat crude. There is a large diebreak in the field in front of the harp, which is odd because neither of these dies are known to have been used in any other combination, and there are few examples of this variety in existence today. Perhaps the reverse die broke early in its life, which



Figure 38. G3-1771-6. *Courtesy of the author.*



Figure 39. Undated "Blacksmith"-style Irish counterfeit halfpenny. *Courtesy of the Bank of Canada.*



Figure 40. G3-1771-7. *Courtesy of David Palmer.*



Figure 41. G3-1771-7 with stronger date. *Courtesy of Bob Bowser.*



Figure 42. G3-1771-8. *Courtesy of David Palmer.*



Figure 43. G3-1771-9. *Courtesy of the author.*

would explain the rarity of the variety. (COIN ID: I71001DLP).

Figure 41 depicts an example of G3-1771-7 with a much stronger date. (COIN ID: I7101RLB).

G3-1771-8 (Fig. 42): An unusual and unexpected piece that was found only recently. The obverse uses a somewhat crude Type 1 bust and thick letters in the legend. The date is weak in the image, but is reported to be stronger and certain in person. The obverse die has not (yet) been found used on another Irish piece, but one might expect it to have been used for 1766- or 1769-dated counterfeits, especially as there appear to be some die breaks around the first four letters of the legend. The reverse die also does not appear elsewhere in the 1771 Irish counterfeit series. It seems to be a well-made die exhibiting no appreciable damage. Unless a die failed early in its life, one would expect the investment of time and money in the production of a die to yield more than a few strikes. (COIN ID: I71004DLP).

G3-1771-9 (Fig. 43): And another one—why not? To wrap up the listings of 1771, we end with a well-made counterfeit in a very “generic” style. After the crudeness of the “Blacksmith” types, this is a refreshing change of pace! The letters are all well-formed and spaced and the designs are of good workmanship. The obverse is of the Type 3 bust style, which was not officially introduced until three years after the date that this coin bears. Had a counterfeit of this quality been dated 1781 or 1782 no one would even notice it—but with a 1771 date it is clearly something unusual. What makes it even more interesting are the stylistic similarities with G3-1777-4, described below. Like that coin, only one example is currently known, and one wonders whether these were

made for sale to collectors of the day, or whether there was a first-rate counterfeiter who just did not know the exact dates that regal coinages were struck. The overall quality of both the 1771- and 1777-dated pieces, and the fact that the same style exists on two such unusual dates, does suggest that those dates were specifically chosen. Further research may link these obverse dies to other Type 3 Irish halfpence, though it may be even more interesting if the obverses used on the 1771 and 1777 dated pieces were not found in any other combination. (COIN ID: I71004JRR).

G3-1772-1 (Fig. 44): An example from the "Simian" Family of counterfeits—one of the largest and most interesting families, featuring dies cut by hand, with the letters showing a spidery quality. The British pieces usually depict a seated Britannia figure with excessively long arms. This feature gave rise to the name for the family as on many pieces they do appear to be "monkey arms" rather than human ones! The Irish coinage, of course, lacks the seated figure on the reverse, but the engraving style is clearly the same. The "Simian" Family is interesting because it encompasses nearly everything—British halfpence of William III (!), George II, and George III; British farthings of George II and George III; and Irish halfpence of George II and George III. The only major type not (yet) known for the "Simian" Family is that of the counterfeit Irish farthing! G3-1772-1 is a typical Irish "Simian" piece, with crudely engraved legends—more so on the obverse; the space between RG, the large beaked nose, and the curl of hair under the shoulder are diagnostic. The reverse has a rather wide harp, with no strings at the viewer's upper right. The last few letters of the legend HIBERNIA are weak, which always seems to be the case with this reverse. (COIN ID: I72003CVS).

G3-1772-2 (Fig. 45): Another "Simian" Family piece, both dies different from those of G3-1772-1. The obverse legend is better spaced, the nose is more aquiline, and there is a large curl under the shoulder as well as one under the center of the neck. The reverse has an interesting spelling error—HIBERNEA instead of HIBERNIA. This is a minor legend fault, rather than an attempt by the coiner to create an evasion issue. Interestingly, there appears to be no die sharing between these two varieties. The obverse and reverse dies are only ever paired with each other. The example illustrated here is not the finest one known, but it does show the error legend stronger than any other we have seen. (COIN ID: I72002JRR).

Figure 46 (below) depicts a spectacular triple strike of G3-1772-2, showing portions of all three dates. The "Simian" Family includes some interesting and dramatic error coins, but this is the most eye-catching of them all and was almost certainly produced on purpose. The high grade



Figure 44. G3-1772-1. Courtesy of Clem Schettino.



Figure 45. G3-1772-2. Courtesy of the author.



Figure 46. Triple-struck G3-1772-2. *Courtesy of Mike Demling.*

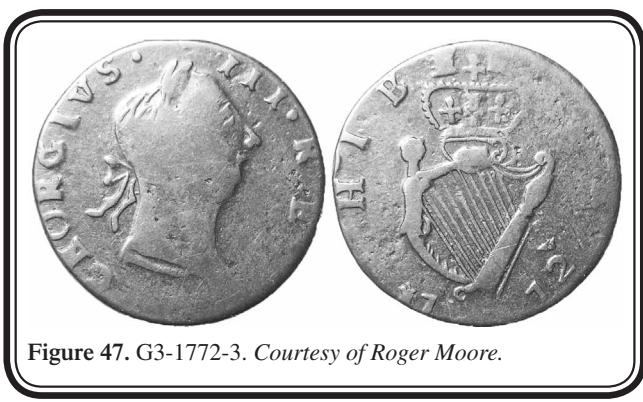


Figure 47. G3-1772-3. *Courtesy of Roger Moore.*

of the piece suggests that it may have been retained as a keepsake by whoever made it. This was, understandably, one of the late Mike Ringo's favorite coins. (COIN ID: I72001MAD).

G3-1772-3 (Fig. 47): A charmingly crude variety, part of a small and mostly rare group called the "Toon Head" Family. The name is fairly self-explanatory, as nearly all the busts on this family (which include both British and Irish halfpence) look like cartoon caricatures, usually with bad proportion. The Irish "Toon" Family counterfeits have a distinct, very round, head on the harp figure on an improbably long neck. Most of the Irish "Toons" are dated 1775, but this one is clearly 1772. The legends are crudely engraved on either side. Although the engraver was clearly not a highly skilled artisan it is still much finer work than the 1771 "Blacksmith" types! Neither this obverse nor reverse have been found in any other combination. This is surprising since the reverse die

has a break above the final digit, which would normally suggest that it was used to strike some quantity of coins. A few examples are known from these dies that are weakly struck in the area of the date, but the unique design details make attribution easy and certain. One of the benefits of increased research and publication in the entire contemporary counterfeits series is that there is now a wealth of data and images available (and easily accessible online)—something that earlier collectors never had. The next generation of collectors of these enigmatic pieces will have a far easier time of it. (COIN ID: I7205RAM).

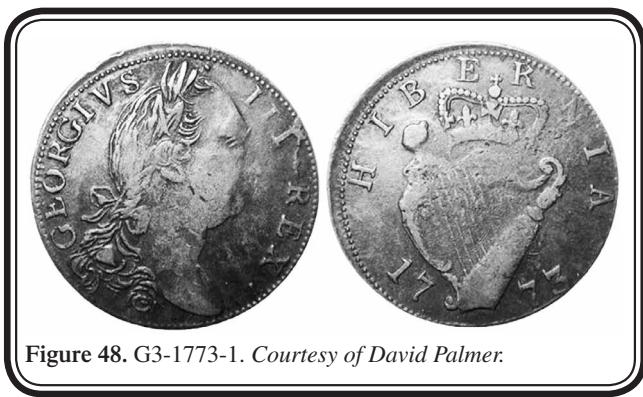


Figure 48. G3-1773-1. *Courtesy of David Palmer.*

G3-1773-1 (Fig. 48): An interesting variety, of distinctive style, with a border of tiny dots on either side. This feature makes the variety easily identifiable, even with a weak date. The very large bust is of the Type 3 style and has an abundance of curls at the shoulder. The letters are somewhat large, but well-formed and spaced. Unlike many of the non-regal dated Irish counterfeits, which are known from only a handful of coins, this variety is probably only moderately rare (perhaps some 30 specimens are known), and can be found in a number of distinct die states. Figure 48 illustrates a very early, but not perfect, obverse die state. A small crack is visible at the top of the third

specimens are known), and can be found in a number of distinct die states. Figure 48 illustrates a very early, but not perfect, obverse die state. A small crack is visible at the top of the third

ordinal (III). It extends down to the field below it. The reverse die is in a perfect state. (COIN ID: I73002DLP).

Figure 49 depicts the perfect die states for both dies of G3-1773-1. At present, it is the only example of this die state known, suggesting the die broke early. While sharper in some areas than the example in Figure 48 (presumably due to lack of breaks), the surface quality is not as nice. (COIN ID: I73004JRR).

A later die state for G3-1773-1 is illustrated in Figure 50. Here the obverse break has expanded downward through the stop and the R of REX. A light break has begun to form at the reverse rim at 9:00, extending diagonally into the field and nearly touching the 1 of the date. (COIN ID: I73002JRR).

Figure 51 shows the obverse in roughly the same state. The reverse, however, is in a later state of deterioration. Another crack is visible at the base of the harp, extending out through the dotted border below. (COIN ID: I73001BKW).

Still later die states appear in Figure 52 (below). The obverse break now encompasses most of the lower R of REX and extends to the top of the E next to it. The reverse break is now somewhat heavier at both ends. The present example is interesting in that it is counterstamped "NO LIBERTY" on the obverse. This counterstamp was applied by the eighteenth-century firebrand Thomas Spence (issuer of many Conder tokens) who advocated against rents and the accumulation of wealth by individuals, instead wanting land to be shared in common. The Spence counterstamps, known in several varieties and composed of single-word punches, were applied to a wide variety of coins, including counterfeits. This is the only example on a non-regal dated Irish counterfeit that we have located. Spence was sent to Newgate prison for high treason in 1794, but he was soon released and the case remained untried. Alan Judd wrote a wonderful



Figure 49. Earliest die state of G3-1773-1. *Courtesy of the author.*



Figure 50. Later die state of G3-1773-1. *Courtesy of the author.*



Figure 51. Still later die state of G3-1773-1. *Courtesy of Byron Weston.*



Figure 52. Counterstamped G3-1773-1 in late die state.
Courtesy of the author.



Figure 53. Vermont copper (RR-25) overstruck on a G3-1773-1 host coin. Courtesy of the author.



Figure 54. G3-1773-2 obverse muled with a 1769-dated "Simian" family reverse. Courtesy of the author.

article on these for *The Conder Token Collector's Journal*.¹¹ (COIN ID: I73005JRR).

What's this? A Vermont copper in an article on counterfeits? Yes, it is...and for good reason! Figure 53, depicting a Ryder 25 issue is actually overstruck on G3-1773-1. The distinct dotted border, unlike anything else in the counterfeit copper series, is clearly visible on the lower left obverse and upper reverse. A few letters of the undertype's legend can be seen as well. Clearly at least some of these counterfeits circulated on this side of the Atlantic! The Ryder 25 issue is known overstruck on counterfeit Irish halfpence, but this is the only example we have traced with an undertype for this year. Its use as an undertype shows that the 1773 counterfeit Irish halfpence were struck by 1789—the probable date of striking for the Ryder 25 overstrikes—at the latest and that they had arrived in America by that time.

G3-1773-2 (Fig. 54): An unusual piece, muling two different counterfeit family styles. The obverse is a fairly generic-looking die of the Type 3 style, but it is paired with a reverse of the "Simian" Family. The obverse die is easily distinguished by a large triangular ribbon end nearly touching the bottom left of the E in GEORGIVS and the bust with a multitude of curls at the shoulder. The letters on this side are made by punches. The reverse shows the characteristic crude, spidery, lettering in the legends, with

a wide space between the I and B and R and N of HIBERNIA. The letters are cut by hand, as usual for the "Simian" Family. What makes this variety intriguing is that there is no full "Simian" piece (i.e., struck from both obverse and reverse "Simian" dies) with this reverse die known today. To date, this reverse is known only in this combination, despite showing no real damage to the die. Whether the "Simian" reverse ended up at a more generic mint or the generic obverse ended up at a "Simian" mint is unknown. Of course, they could have both been at the same place all the time. (COIN ID: I73001JRR).

11 A. Judd, "A Remarkable Man," *The Conder Token Collector's Journal* 47 (Spring 2008): 5–19.

Figure 55 depicts the G3-1773-2 obverse paired with yet another "Simian" reverse, this one dated 1769. The date is weak on the present coin, but somewhat stronger when seen in person. The reverse die is known in other pairings with a clearer date. The nice thing about "Simian" Family dies is that they were all cut by hand and thus easily identifiable and matched, even when weakly struck. As more photographs are shared, the majority of "undated" pieces will eventually be matched to known dies. (COIN ID: I69129JRR).



Figure 55. G3-1773-2. Courtesy of the author.

G3-1774-1 (Fig. 56): The only two certain varieties known for this date are both Irish-British mules. A third variety, G3-1774-3, is probably of this date (see below). This first variety has a well-engraved Irish bust of the Type 3 style, with an equally well-engraved British reverse that would not cause much notice if it were paired with a standard George III British obverse. As a country mule, however, it is far more interesting. The obverse has a tiny ribbon end and a bow with a full loop. On the reverse the branch hand

points to the T of BRITAN and the date is well spaced. Several examples of this variety are known, usually with striking weakness on both sides. A slightly later die state than that depicted in Figure 53 has a die break extending up from the right side of the final A on the reverse, which makes the letter almost look like an N—the Ringo coin sold as lot 5986 in Stack's September 2008 *Americana Sale* is a good example of this feature. Originally it was thought to be a different die, or the same die reworked to give an evasive-looking legend, but digital overlays show it to be the same die, just in a later state. The beginnings of that break can be seen under magnification even on the example pictured here. (COIN ID: IBM74001JRR).

G3-1774-2 (Fig. 57): Another Irish-British mule from different dies, both somewhat generic-looking for their respective series. The obverse is a standard Type 3 bust with the lower ribbon end pointing to, and nearly touching, the first G. The bow behind the neck looks like an upturned ribbon end. Both of these features are unusual for the type and serve as useful diagnostics. The reverse has the branch hand pointing to the right of the T, perhaps even to the A. The



Figure 56. G3-1774-1. Courtesy of the author.



Figure 57. G3-1774-2. Courtesy of the author.

date is awkwardly spaced, with the final digit close to the one next to it. The only example of this mule presently known is illustrated here. The die cannot be identified with certainty due to the weakness of the reverse detail, but it appears to belong to the "Topless Ordinal" Family of British counterfeits. (COIN ID: IBM74003JRR).

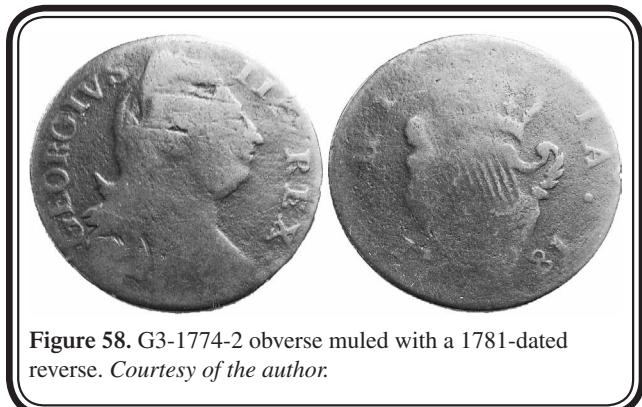


Figure 58. G3-1774-2 obverse muled with a 1781-dated reverse. *Courtesy of the author.*

Figure 58 depicts the obverse die of G3-1774-2 paired with an appropriate Irish reverse dated 1781. Further research may show that this obverse was used with other standard Irish reverses in the 1781–1783 range; the reverse could also be found with another obverse. (COIN ID: I81037JRR).

G3-1774-3 (Fig. 59): One that this author debated about whether to include. This piece was Lot 6017 of the January 2008 sale of the first portion on the Mike Ringo collection, where it was described as "1774 (?)." The date is small and weak, in hand the final digit does appear to be a 4," so it was decided to keep it in this listing, with the understanding that it could be removed later if another specimen is found that shows a different date. An extremely crude production, the obverse is a caricature of a Type 3 style, showing a greater resemblance to the "Mr. Potato Head" toy than to a king! The harp is better formed, but the front figure on it is out of proportion.

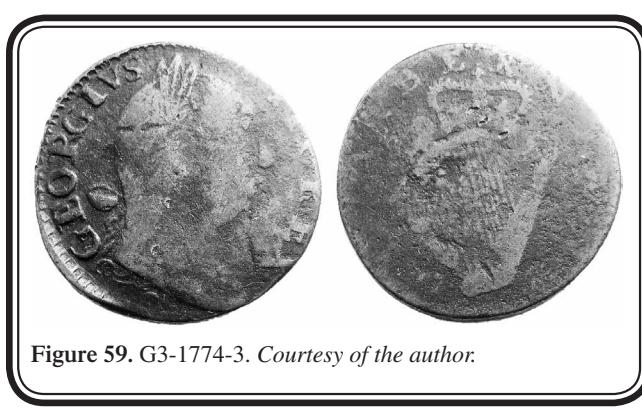


Figure 59. G3-1774-3. *Courtesy of the author.*

The obverse legend appears to have been cut by hand. The letters on the reverse may have been hand cut as well, but they were probably done by a different engraver, as they are much smaller and finer than the obverse letters. An interesting specimen, regardless of date. If the date is later determined to be something other than 1774, this listing can be removed and the next 1774-dated piece discovered can take this attribution number. (COIN ID: I74004JRR).

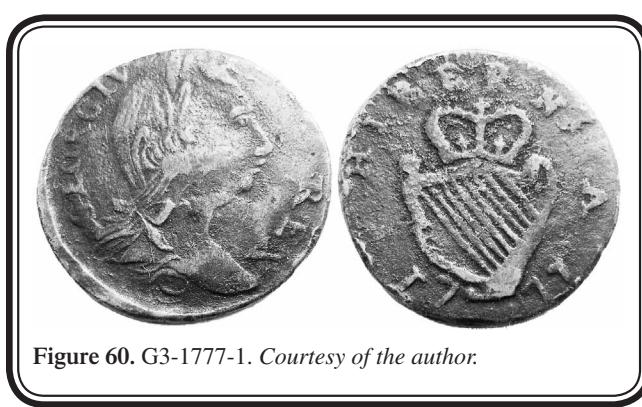


Figure 60. G3-1777-1. *Courtesy of the author.*

G3-1777-1 (Fig. 60): A wonderfully crude specimen discovered by the late Mike Ringo and thought by him to have possibly been made by the same person responsible for the 1771 British "Baby Head" issue. This theory seems to be based more on the general amateurish quality of the dies and planchets than on any real stylistic similarities, and we note that Mike had similar thoughts about several other pieces as well. Both the obverse and reverse dies are quite crude and feature hand-cut legends

and date. Interestingly, the obverse die is broken and buckled. One would expect this damage to have occurred after heavy use, yet only one example of this distinct variety is currently known. Perhaps the die broke early in its life, accounting for the rarity of the variety today. (COIN ID: I77001JRR).

G3-1777-2 (Fig. 61): Another fascinating crude piece. This one shares its reverse die with G3-1777-1. However, the double-struck reverse initially makes it look like a different die was used for the reverse. The placement of the date, the style of the harp and strings, and the tiny lines projecting from the waist of the harp figure into the left field all match up with the reverse of G3-1777-1. The new obverse portrait bust is smaller, and features a large eye, a pointed nose, and less hair detail. The letters are larger than those on the obverse of G3-1777-1 and quite crudely engraved. The reverse die state appears to be a trifle later than the above piece. Again, only one example is currently known. (COIN ID: I77001SFM).

G3-1777-3 (Fig. 62): Another odd piece, of crude style (though not nearly as crude as the preceding varieties!). The only specimen we have been able to locate is weakly struck from failing dies. These defects cause the legends to be largely obscured, but thankfully the last two digits of the date are full. The obverse bust is crude, with large caricature-like lines making up the hair. On the reverse, the final A appears to be an upside-down V. A more detailed specimen would be nice to see, but often in this series the odds of finding one are slim. The A & L counterstamp issuer is unknown at this time. (COIN ID: I77002JRR).

G3-1777-4 (Fig. 63): A very recent discovery, and quite an odd one, though it may not look so! The die set is fairly generic and features a standard Type 3 bust. The only thing “special” about the dies is the non-regal date—1777. All three 7s are oddly formed with a little tail at the base. This coin is linked to the only generic-looking 1771-dated piece known, described above as G3-1771-9. While it does not use the same reverse die as the 1771 coin, close comparison of the 1771 and



Figure 61. G3-1777-2. Courtesy of Syd Martin.



Figure 62. G3-1777-3. Courtesy of the author.



Figure 63. G3-1777-4. Courtesy of Byron Weston.

1777 reverses (Fig. 64) strongly suggests that both dies were cut by the same hand at the same mint. Both pieces are so well made that if they were dated 1781 or 1782 they would probably be classified as regal coins (or at least very well-made counterfeits). The die work, color, and fabric of the two pieces is exactly what one would expect from a regal issue of the Type 3 style, which makes these two pieces even more fascinating. Is it possible that they were actually made at a non-regal mint for sale to collectors of the time who wanted a “date set” of Irish coinage? Were they struck slightly later, for the same purpose? Only one example of each of these dates is currently known, which suggests that the original mintages may not have been large. Further research may find the obverse dies used elsewhere in the counterfeit Irish series. (COIN ID: I77001BKW).

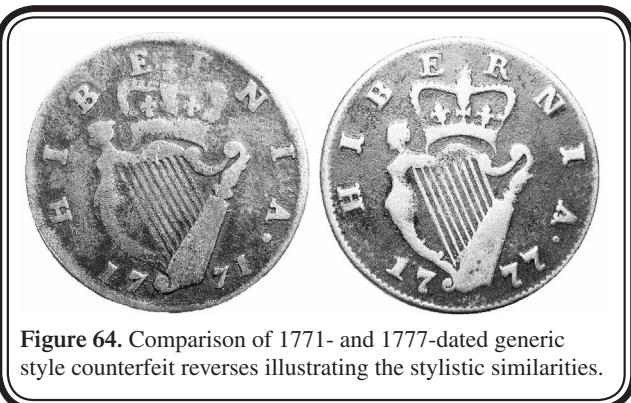


Figure 64. Comparison of 1771- and 1777-dated generic style counterfeit reverses illustrating the stylistic similarities.

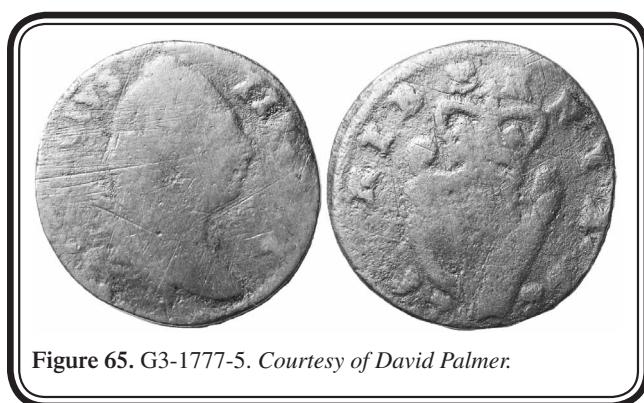


Figure 65. G3-1777-5. Courtesy of David Palmer.

G3-1777-5 (Fig. 65): Another oddity in the 1777-dated series, the present example is a contemporary CAST counterfeit—rare enough as a George III issue (most casts are of George II pieces, both British and Irish), but even more rare as a cast of this non-regal date. The fascinating thing about this piece is that the original model for the cast has not yet been found. The obverse may have come from any Type 3 struck issue and the reverse from a coin of another date, the last digit changed in the casting mold for some

reason (i.e., a 1775-dated piece used as the model had a weak final digit, so the counterfeiter “strengthened” it in the mold, making it into a 7 instead of the original 5). But, of course, it could have just as likely been cast from a 1777-dated struck issue that is currently unknown. This is the only cast non-regal dated Irish counterfeit that we are aware of. (COIN ID: I77001DLP).



Figure 66. G3-1779-1. Courtesy of Clem Schettino.

G3-1779-1 (Fig. 66): Large, somewhat crude head of the expected Type 3 style. The obverse letters are large, with those at the left obverse showing signs of doubling or recutting. The reverse is of good style and the figure on the harp particularly ornate. The 9 in the date on this variety appears to consist of a small o with a very small, straight tail added by hand. Note the position of the harp figure's face in relation to the first I for comparison with G3-1779-2 (below). The H and the N both appear to be made from I

punches with crossbars added by hand. The Rs and B may also have started life as ls. (COIN ID: I79001CVS).

G3-1779-2 (Fig. 67): One variety with an odd non-regal date like 1779 would not be too unexpected, but a pair might. This variety is especially remarkable as it shares its obverse with G3-1779-1, but employs a different reverse, still with the 1779 date. The reverse is very similar to that of G3-1779-1 and almost certainly by the same hand, but there are slight differences in the placement of the legend. This piece has a much better formed 9 in the date, with a longer curved tail. (COIN ID: I79001DLP).

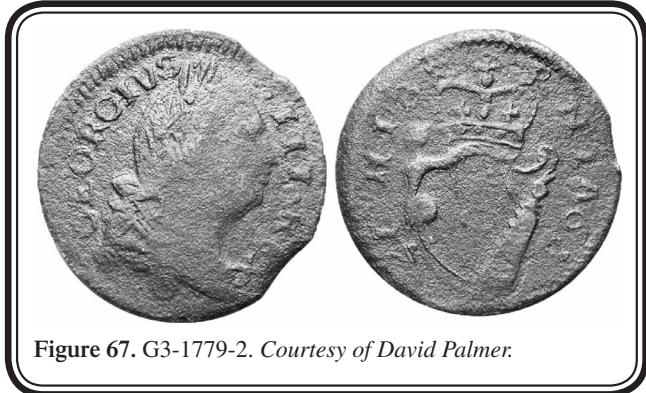


Figure 67. G3-1779-2. Courtesy of David Palmer.

G3-1779-3 (Fig. 68): A third variety is most unexpected for this non-regal date! This one is from completely different dies from those used for G3-1779-1 and G3-1779-2. The obverse portrait is of the Type 2 long bust style. The letters of the legends are smaller than those of the preceding 1779 varieties and made from proper punches. The date is tiny in comparison to those found on G3-1779-1 and G3-1779-2. In addition to bearing a non-regal date, this coin is also a mule as it pairs an obverse die that should have been used on 1769-dated coinage. The Type 3 bust style would have been used on coins from 1774 onwards. Needless to say, such subtleties were not of interest to counterfeiters, and the series is replete with such errors. (COIN ID: I79002DLP).

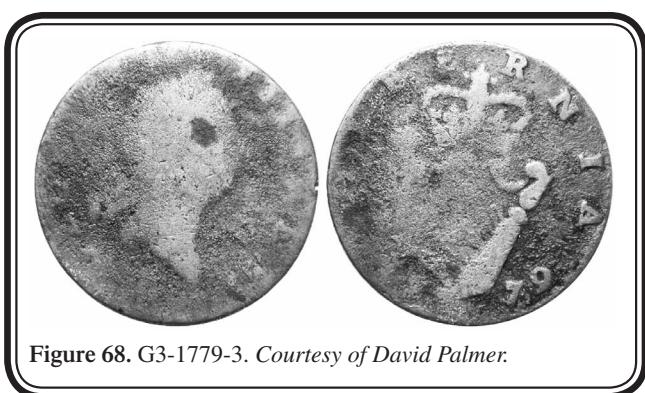


Figure 68. G3-1779-3. Courtesy of David Palmer.

G3-1788-1 (Figure 69): An amazingly crude concoction. The only known example is struck in brass and closer to the size of a farthing than a halfpenny to boot! This variety would have been difficult for even the most illiterate to have accepted as an Irish coin. The obverse bust does not really appear to be facing to the right, but it is so crude one really cannot be sure. The ordinal number (III) is visible to the left, reversed from their normal position. No other legend elements are visible on the obverse, but there may not have been anything else engraved into the die. The reverse is equally crude, but luckily there is enough of HIBERNIA and the harp visible to include it in the Irish series. If the reverse showed

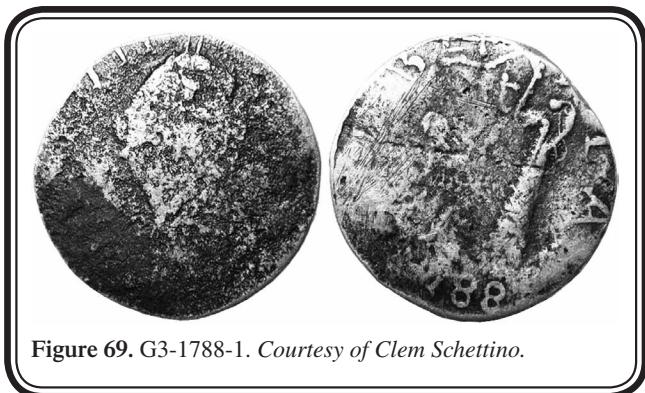


Figure 69. G3-1788-1. Courtesy of Clem Schettino.

the same amount of design as the obverse one would be hesitant to place it in the coinage of ANY country. The 88 of the date is strong. The figure immediately before the 88 is only partially visible, but assumed to be a 7. The first digit is completely gone. Unlike regal Irish coppers which have the date split in half at either side of the base of the harp this one has the date with the numerals all close together. One is tempted to include this with the crude 1771-dated "Blacksmith" style coppers. Although it may not have been made by the same person at the same time as the 1771 pieces, it certainly appears to have been made with the same lack of skill. (COIN ID: I88001CVS).

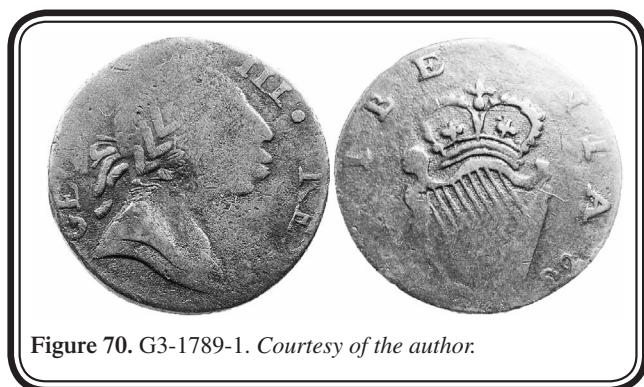


Figure 70. G3-1789-1. Courtesy of the author.

G3-1789-1 (Fig. 70): Another amazingly crude piece, of a style unlike anything else seen in the Irish series. This example only recently surfaced in England, after having been in a famous British collection for the better part of a century. This same collection has yielded many other interesting pieces in the counterfeit series. When offered it was called the "Moor's Head" variety—as fitting a nickname as any. The obverse bust is nearly a caricature, with a large nose and huge

protruding lips. The style of the wreath and ribbons is unlike anything else. The neck and shoulders have a graceful curve to them, but they are too small to support the size of that head. The legend appears to be correct where struck up, with a large, low stop after the III. The reverse is of better style. The crowned harp is of decent proportion and the lettering is well spaced. The date appears weak in the image, but is clearly 1789 when viewed on the coin itself. Part of the joy of collecting a series like the contemporary counterfeits is that there is still a lot to be discovered, and amazing things can always appear. (COIN ID: I89003JRR).

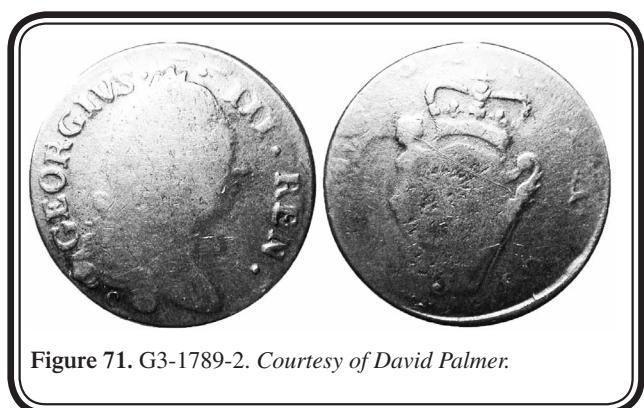


Figure 71. G3-1789-2. Courtesy of David Palmer.

G3-1789-2 (Fig. 71). An interesting specimen, a hybrid of sorts between the counterfeit and evasion series, and showing how difficult it is to define the borders between the two. The obverse is the expected Type 3 bust and the legend normal, save for the very last letter. This causes the royal title to appear as REN rather than the proper REX and suggests that the coin should be classed as an evasion copper, although it is unlisted as such in Cobwright reference. On the other hand, REN could also be considered

a minor legend error—remember, the letter punches were tiny and the image was reversed. In either case, it has been decided to list the coin here as a non-regal Irish counterfeit. The reverse is very similar to that used on the G2-1789-1 pairing, but it is not the same die used there. This obverse has not been found to be used elsewhere, either in the evasion or counterfeit series, but the distinct legend would make it easy to spot.

The difficulty with pieces that have minor legend faults is just where to place them—do we count them as counterfeits or as evasions? The determining factor here must be the probable

intent of the coiner. Obviously, we can never know exactly what was in the mind of someone who has been dead for several centuries, but one can make an educated guess at least. There are pieces known that look exactly as expected for a counterfeit coin, with perhaps one minor error in the legend (*i.e.*, an obverse that reads GEORGVIS instead of GEORGIVS, or a reverse that reads HIBERNEA instead of HIBERNIA). Because everything else—legend, design style, planchet fabric, etc.—look right for a counterfeit and not an evasion, we can safely assign those pieces to the counterfeit/non-regal category. Even regal coins occasionally occur with legend errors, such as the George III halfpence of 1772, which identify the king as GEORIVS, the engraver leaving out the second G completely. Surely this could not be considered an evasion, since it was a regal issue, struck by the Royal Mint! If we allow official engravers some room for error, we must do the same for counterfeit engravers as well. However, the distinction between counterfeit with a legend error and an evasion needs to be made based on the whole coin, not just the error in the legend. In the end, the judgment lies more with the collector than with anyone else, including the authors of articles and books. (COIN ID: H89001DLP).

G3-1796-1 (Fig. 72): Another interesting variety, the obverse with a vaguely Type 1 bust style that would be expected on an issue dated in the period 1766–1769. The reverse die has a very clear 1796 date and shows distinct design similarities to the 1696-dated reverse dies described for both George II and George III issues. The 1796 die may be by the same hand as the 1696, but dated exactly a century later! 1796 is an interesting date as it roughly marks the end of the vast majority of counterfeits and evasion coppers after the better-weight Conder tokens started to enter commerce. A few years later the Soho Mint began production of the “Cartwheel” pieces that would eventually force these counterfeits out of circulation. There are only a few pieces in the counterfeit and evasion series dated later than 1796 (aside from the error-dated pieces that are off by a few centuries, described below). A single 1797 British counterfeit and a handful of evasions of the same date are known, as well as one evasion copper dated 1798. (COIN ID: I96001DLP).

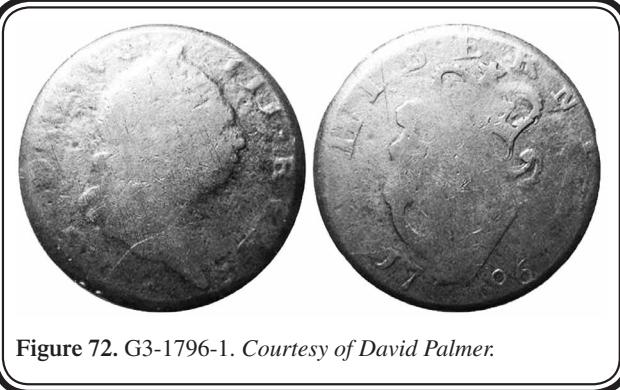


Figure 72. G3-1796-1. Courtesy of David Palmer.

G3-1966-1 (Fig. 73): Previously listed as a 1960-dated piece, the correct date is 1966 as the tail of both of the 6s can be seen with patience and a good glass. The obverse portrait is of the Type 2, Long Bust, style. The legends are well placed and of good quality. The reverse—here struck from a misaligned die—also appears to be of good design and would cause little notice save for the date. One wonders what someone in the 1790s would have thought about receiving a coin dated nearly two centuries into the future! The only explanation that makes any sense—other than the creation of something special for the collector community, which was virtually nonexistent at this time—is that the

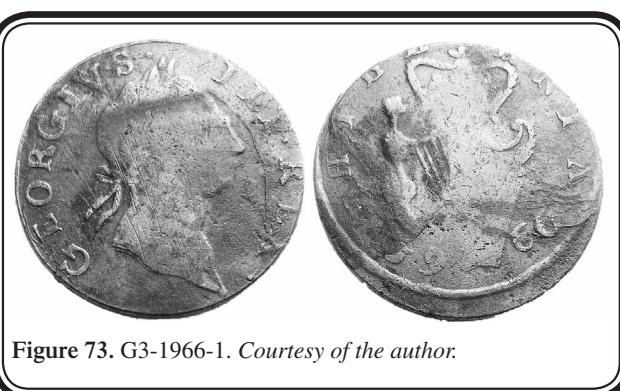


Figure 73. G3-1966-1. Courtesy of the author.

engraver of the reverse die got confused about the orientation of the punch he used for 6 and 9. The same punch was used for both numerals, but held one way to make the 6 and turned around to make the 9. He may have been making a die intended to be dated 1666, 1669, 1696, or 1699 (the 1696, of course, being the only seventeenth-century date known for the Irish counterfeit series). Or he could have been really confused and thought he was making a 1766 or 1769 (which would have been correct for the bust style at least) but used the 9 punch instead of the 7. Considering the small size of the number punches, this is a mistake one could easily imagine happening. We will never know the exact reason, of course, but what is truly interesting is that this is not the only piece that is off by a few centuries. There are actually two more varieties with even later dates! (COIN ID: I1966001JRR).

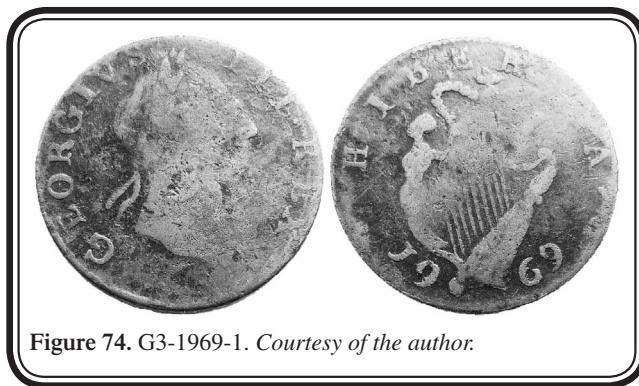


Figure 74. G3-1969-1. Courtesy of the author.

G3-1969-1 (Fig. 74): The same obverse die used for G3-1966-1 is here paired with another error-dated reverse which is off by a couple more years. It is now dated exactly two centuries later than appropriate for the bust style. No match for the obverse die has yet been found among the known 1766- or 1769-dated issues. The die should be easy to match as it features very short and distinctive ribbon ends. The upper end forms a nearly straight line and the lower one

points to the left of the first G in GEORGIVS. All of these features are very unusual for this design style. The reverse die is probably from the same hand as G3-1966-1 and was cut using the same punches. The weakness at the NI of HIBERNIA is common to all known pieces of this variety and is a result of die failure after clashing. Again, the most probable explanation for the date is some confusion over the orientation of the punch for 6 and 9 or, less likely, mistaking the 9 for a 7 punch. While it could have been intended to serve as a 1769 die, one is struck by the fact that if all the digits after the initial 1 were turned upside-down the date would read [1]696. And aside from the crude bun hairdo on the harp figure on this die, there are distinct design similarities between this reverse and the one used for the 1696-dated varieties. Perhaps after these dies were produced the counterfeit mint stopped its practice of three-pint lunches. (COIN ID: I1969001JRR).

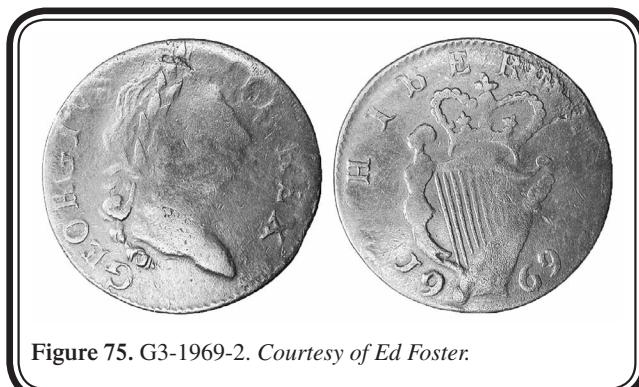


Figure 75. G3-1969-2. Courtesy of Ed Foster.

G3-1969-2 (Fig. 75): One variety off by a few centuries was clearly not enough, so the coiner reused the reverse die of G3-1969-1 with a different obverse die to create a second variety for this extremely odd date! The obverse here is of the Type 2 bust style, but modified to show the cascading hair and ribbons associated with the Type 3 bust style. There are no stops within the obverse legend. The weakness at III is from clashing with the reverse die. Clashing damage is also

apparent at the NIA of HIBERNIA. This obverse has not yet been found paired with any other variety. Its distinct style should make it easy enough to identify. The reverse is in an earlier die state than G3-1969-1. (COIN ID: I1969001WEF).

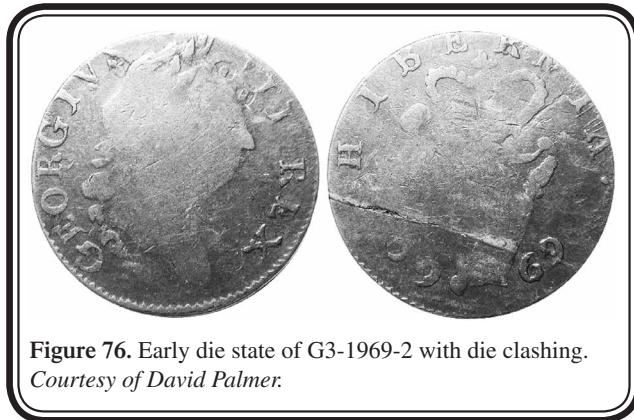


Figure 76. Early die state of G3-1969-2 with die clashing.
Courtesy of David Palmer.

Figure 76 depicts G3-1969-2 in an earlier state after the dies clashed, showing the incuse figures of much of the date at the upper head on the obverse. As the dies were used these clash marks gradually became distorted, or were lightly smoothed away by hand if the coiner noticed them. (COIN ID: I1969002DLP).

Other non-regal date counterfeit Irish halfpence will almost certainly be discovered as more work is done on this neglected series. Hopefully the attribution system presented here will be flexible enough to accommodate new discoveries (and even new dates). The author would be interested in hearing of unlisted date and die varieties. These can be brought to the attention of the editor and published as they are found. The author again expresses his thanks to those who shared coins and images.

VERMONT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

Plate V: Forgeries by Oliver D. Hoover; Burlington, Ontario¹

Introduction

This fifth plate in a series to fully publish the Vermont copper collection of the American Numismatic Society concludes by cataloguing and illustrating the several forgeries and replicas that have made their way into the cabinet over the years. The popularity and rarity of the landscape design seems to have made it a special target for forgers.

The first object on the plate (No. 41F) is a matrix for producing a reverse die used to fabricate landscape design Vermont coppers of the Bressett C / RR 2 variety. It was created by Peter Rosa, a well-known producer of early American and especially ancient coin replicas, who operated out of several New York locations from 1955 to 1990. His coins were sold as reproductions under the names of the Becker Manufacturing Company (named after the infamous eighteenth-century forger of ancient coins, Karl Wilhelm Becker), Becker Reproductions, Dory Duplicates, and Becker Medallic Arts. After the smash-and-grab theft of coins from the ANS museum cases in 1977, the Society hired Rosa to make reproductions of some of its rare coins for use in public displays, but the original coin model for this matrix is not an ANS specimen. Nevertheless, Peter Rosa's high productivity and his resistance to the U.S. Hobby Protection Act requiring replica coins be clearly marked as such ultimately made him *persona non grata* in many collector circles. In 2000, this Vermont mould was donated to the Society along with 334 other Peter Rosa matrices, molds, dies, and replicas by Wayne G. Sayles, founder of the popular ancient numismatic publication, *The Celator*.

The Society possesses two of Rosa's Vermont landscape replicas (Nos. 42F–43F), one of which (No. 42F) was struck by the reverse die created from the preceding matrix. These pieces, produced from a copper-plated alloy composed of lead, tin, and antimony imitate Bressett 3-C / RR 2 and Bressett 6-E / RR 8, respectively. They were donated by Mr. and Mrs. Byron White in 1989. Although Byron White is best known for his published work on Chinese cash coins produced from AD 618 to 1912, he and his wife donated some 60 fake U.S. and Colonial coins to the Society between 1989 and 1990.

The peculiar coin no. 44F is a copper and lead electrotype mule of a 1786 landscape design Vermont copper (Bressett 4) and a 1793 U.S. large cent (Sheldon G). The piece was donated to the ANS by Henry Grünthal in 1975. Grünthal was an important figure in the development of the Society's collection of New Jersey coppers. In 1945, he sold to the ANS a large part of the Harry Prescott Clark Beach collection (829 pieces). He later went on to become Assistant to the Chief Curator and Curator of European and Modern Coins at the American Numismatic Society from 1953 to 1973.

The final piece on the plate (No. 45F) lacks provenance entirely. It seems to imitate a Vermont portrait issue of 1788 (Bressett 14-S / RR 17), but the types have not been struck with dies. Instead, they have been crudely engraved directly onto the planchet itself. The large diameter and heavy weight of the planchet, as well as the apparent brass-plated copper composition, are unexpected and presently defy explanation.

¹ The commentary and catalog have benefited from discussion with Robert Hoge, Philip Mossman, Rickie Rose, and Raymond Williams.

Catalog

Rev. QUARTA . DECIMA . STELLA ., around. Eye of Providence surrounded by rays and thirteen stars. All incuse.

Imitating Bressett C / RR 2

41F. 38mm, 3633.6 grains. Die matrix . ANS 2000.17.15.

Obv. VERMONTIS. RES. PUBLICA, around. Plow right; in background, sun rising above the Green Mountains; in exergue, ·1785·.

Rev. QUARTA. DECIMA · STELLA., around. Eye of Providence surrounded by rays and thirteen stars.

Imitating Bressett 3-C / RR 4

42F. 27mm, 119.2 grains. Copper-plated lead alloy forgery. ANS 1989.99.139.

Obv. VERMONTENSIVM·RES·PUBLICA, around. Plow right; in background, sun rising above the Green Mountains; in exergue, ·1786·.

Rev. QUARTA . DECIMA . STELLA ., around. Eye of Providence surrounded by rays and thirteen stars.

Imitating Bressett 6-E / RR 8

43F. 27mm, 128.0 grains. Copper-plated lead alloy forgery. ANS 1989.99.140.

Obv. VERMONTENSIVM·RES·PUBLICA, around. Plow right; in background, sun rising above the Green Mountains; in exergue, ·1786·.

Rev. UNITED STATES OF AMERICA, around. ONE CENT within olive wreath; beneath, 1/100.

Bressett 4 / RR 6 obverse muled with Sheldon G reverse

44F. 26mm, 93.95 grains. Copper electrototype filled with lead. ANS 1975.117.2.

Obv. VERMON AUCTORI. Laureate and cuirassed bust of George III right.

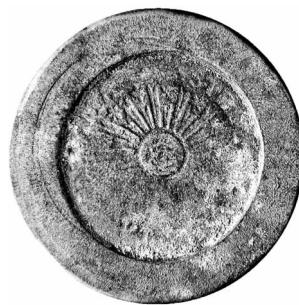
Rev. INDE ET LIB. Britannia seated left on globe, holding olive branch and pole; grounded shield with Union Jack; in exergue, 1788 (?).

Imitating Bressett 14-S / RR 17

45F. 32mm, 284.1 grains. Brass and copper forgery. ANS 0000.999.55463.

**VERMONT COPERS IN THE COLLECTION OF
THE AMERICAN NUMISMATIC SOCIETY**

Plate V: Forgeries



41F



42F



43F



44F



45F



CONNECTICUT COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

Plate V: 1785
(Miller 4.4-D to 6.2-F.1)

by

Oliver D. Hoover; Burlington, Ontario¹

Introduction

The Confederation period copper coinage of the state of Connecticut was legally struck in New Haven by the Company for Coining Coppers from November 12, 1785, to June 1, 1787. From June 1, 1787, to the Fall of 1788, Connecticut coppers continued to be struck by James Jarvis and Company. The types essentially consisted of modified versions of the royal bust obverse and Britannia reverse familiar from contemporary English halfpence. The Latin regal legends were replaced by new ones that identified the coppers as being issued by the authority of Connecticut (AUCTORI CONNEC) and advertised American independence and liberty (INDE ET LIB). This coinage was popular, spawning imitative issues struck for Vermont and numerous illegal counterfeits. The problem of counterfeiting combined with apparent mint irregularities led to a state inquest in January of 1789. On June 20, 1789, the right to produce state coppers for Connecticut was officially terminated by the federal government.

The collection of Connecticut coppers maintained by the American Numismatic Society may be one of the most complete in existence and contains the vast majority of the die varieties recorded in Henry C. Miller's *The State Coinage of Connecticut* (New York, 1920). The Society's Connecticut holdings are so extensive due to two major gifts in the early twentieth- and twenty-first centuries. In 1931, the Frederick Canfield collection of Connecticut coppers (285 pieces) was loaned and subsequently donated to the ANS by the New Jersey Historical Society. In 2005, the American Numismatic Society acquired the Connecticut collection of Edward R. Barnsley (1131 pieces) thanks to the generosity of James C. Spilman and the Colonial Newsletter Foundation.

This fifth plate in a series to fully publish the Connecticut coppers in the ANS cabinet includes three pieces from the Canfield collection (Nos. 42, 44, and 48) and four from the Barnsley/CNLF gift (Nos. 45–46 and 49–50). The remaining three coins (Nos. 41, 43, and 47) all lack provenance information. The Canfield coins all have Miller die varieties (PDVs) painted on their obverses, as do the unprovenanced pieces. The close similarity of the two groups of PDVs suggests that the latter may have come from the Canfield collection as well.

It should be pointed out that the painted die varieties of nos. 42 and 43 are given as 5.1-F.5. 5.1 was the original designation given to the obverse die by Miller in order to distinguish two apparent varieties of die 5 (the second variety was designated 5.2). However, in the years since 1920, it was conclusively determined that 5.2 was merely an early die state of 5.1. For this reason, the die is listed simply as obverse 5 in the catalogue.

¹ The commentary and catalog have benefited from discussion with Randy Clark, Philip Mossman, and Raymond Williams.

Catalog

Obv. Legend as indicated. Laureate and cuirassed bust right, imitating regal halfpence of George III.

Rev. Legend as indicated. Liberty/Columbia/Connecticut seated left on globe, holding olive branch and pole topped by liberty cap; grounded shield with state arms (three grape vines) beside. In exergue, 1785.

All reverse die axes are 6 o'clock.

Miller 4.4-D

41. 29mm, 131.3 grains. AUCTORI: CONNEC: / INDE: -:- ETLIB:. Painted die variety on obverse (4⁴ D in left field and M in right). ANS 0000.999.19821.

Miller 5-F.5

42. 30mm, 126.6 grains. AUCTORI: CONNEC: / INDE: * ET LIB:. Painted die variety on obverse (5¹ F⁵ in left field and M in right). ANS 1931.58.423.

43. 29mm, 134.8 grains. AUCTORI: CONNEC: / INDE: * ET LIB:. Painted die variety on obverse (5¹ F⁵ in left field and M in right). ANS 0000.999.19822.

Miller 6.1-A.1

44. 29mm, 125.3 grains. AUCTORI: CONNEC: / INDE: ETLIB:. Painted die variety on obverse (6¹ A¹ in left field and M in right). ANS 1931.58.424.

45. 29mm, 127.9 grains. AUCTORI: CONNEC: / INDE: ETLIB:. ANS 2005.37.21.

46. 29mm, 122.2 grains. AUCTORI: CONNEC: / INDE: ETLIB:. ANS 2005.37.396.

47. 30mm, 133.1 grains. AUCTORI: CONNEC: / INDE: ETLIB:. Painted die variety on obverse (6¹ A in left field and M in right). ANS 0000.999.19823.

Miller 6.2-F.1

48. 29mm, 145.3 grains. AUCTORI: CONNEC: / INDE: * ET LIB:. Painted die variety on obverse (6² F¹ in left field and M in right). ANS 1931.58.425.

49. 28mm, 139.5 grains. AUCTORI: CONNEC: / INDE: * ET LIB:. ANS 2005.37.397.

50. 29mm, 141.3 grains. AUCTORI: CONNEC: / INDE: * ET LIB:. ANS 2005.37.398.

**CONNECTICUT COPPERS IN THE COLLECTION OF
THE AMERICAN NUMISMATIC SOCIETY**

Plate V: 1785
(Miller 4.4-D to 6.2-F.1)



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NEW JERSEY COPPERS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

Plate V: 1786–1787 (Maris 23-R to 26-S)

by

Oliver D. Hoover; Burlington, Ontario¹

Introduction

The partnership of Walter Mould, Thomas Goadsby, and Albion Cox received a two-year contract to produce three million copper coins for the state of New Jersey on June 1, 1786. Their coins carried the obverse type of a horse head and plow derived from the state seal and an American shield on the reverse. The legends give the Latin name of the state (NOVA CÆSAREA) and present the national motto of the United States (E PLURIBUS UNUM) for the first time on any coin. By the Fall of 1786 the partners had fallen into disagreement and divided the coinage quota between a mint operated by Goadsby and Cox at Rahway, near Elizabethtown (now Elizabeth), NJ and another operated by Mould near Morristown, NJ. Further problems developed in 1788. Mould ceased his involvement with the coinage at this time and Cox faced litigation by his creditors and by Goadsby, which resulted in the seizure of the mint equipment. By the middle of the year, the remainder of the coining contract and the Rahway mint equipment had been obtained by Matthias Ogden, the bondholder for Goadsby and Cox. Despite having access only to dies dated 1786 and 1787, Ogden continued to strike New Jersey coppers at his barn in Elizabethtown until as late as 1790.

The American Numismatic Society's holdings of New Jersey coppers are extensive, thanks to the New Jersey Historical Society's donation of duplicates from the Frederick Canfield collection (24 pieces) in 1931 and the purchase of a large part of the Harry Prescott Clark Beach collection (829 pieces) from Henry Grünthal in 1945. Grünthal, who had studied numismatics in Germany, later went on to become Assistant to the Chief Curator and Curator of European and Modern Coins at the ANS from 1953 to 1973. Most of the die varieties identified by Edward Maris in *A Historic Sketch of the Coins of New Jersey* (Philadelphia, 1881) may be found in the ANS collection.

On this fifth plate in a series to fully publish the New Jersey coppers belonging to the American Numismatic Society, three coins come from the 1945 Beach/Grünthal purchase (Nos. 41–42 and 47). Two further pieces (Nos. 43 and 50) were later bought from Henry Grünthal in 1974. Two coins (No. 46 and 49) belong to the Canfield/New Jersey Historical Society donation. Coin no. 48 was purchased along with the rest of the Nelson P. Pehrson collection in 1916. Pehrson had been an ANS assistant curator in 1907 and served as Custodian of the Society's Audubon Terrace location from 1908 to 1910. Another piece (No. 45) was given to the ANS by Mrs. W. B. Valentine in 1920. Coin no. 44 lacks provenance information entirely.

The Canfield coins (Nos. 46 and 49) are notable for the Crosby painted die varieties (PDV) in the left fields of their obverses. No. 46 also has the corresponding Maris number painted in the right field. Despite its worn state, coin no. 47 is also interesting for the JOLLEY counterstamp (Brunk J-174) applied over the shield.

In the sequence Maris 23-R to 26-S the ANS currently lacks an example of 24-Q.

¹ The commentary and catalog have benefited from discussion with Philip Mossman, David Palmer, Roger Siboni, and Raymond Williams.

Catalog

Obv. NOVA CÆSAREA, around. Head of horse right, above plow right; in exergue, date as indicated.

Rev. *E*PLURIBUS*UNUM*, around. American shield emblazoned with a field of argent, six pales gules, and a chief azure.

All reverse die axes are 12 o'clock.

Maris 23-R

41. 28mm, 142.4 grains. 1786 in exergue. ANS 1945.42.673.
42. 28mm, 147.2 grains. 1786 in exergue. ANS 1945.42.674.
43. 28mm, 143.6 grains. 1786 in exergue. ANS 1974.177.6.
44. 30mm, 140.0 grains. 1786 in exergue. ANS 0000.999.53030.

Maris 24-P

45. 28mm, 152.1 grains. 1786 in exergue. ANS 1920.102.48.

Maris 24-R

46. 28mm, 148.6 grains. 1786 in exergue. Crosby painted die variety (4C) in left field and Maris painted die variety (24R) in right field on obverse. ANS 1931.58.512.
47. 28mm, 144.6 grains. 1786 in exergue. JOLLEY counterstamp on reverse. ANS 1945.42.675.

Maris 25-S

48. 28mm, 125.9 grains. 1786 in exergue. ANS 1916.192.366.

Maris 26-S

49. 28mm, 10.31 grains. 1787 in exergue. Crosby painted die variety (2E) in left field on obverse. ANS 1931.58.513.
50. 28mm, 19.66 grains. 1787 in exergue. ANS 1974.177.7.

**NEW JERSEY COPERS IN THE COLLECTION OF
THE AMERICAN NUMISMATIC SOCIETY**

**Plate V: 1786–1787
(Maris 23-R to 26-S)**



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MASSACHUSETTS CENTS AND HALF CENTS IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

Plate V:

1788 Cents (Ryder 14-J to 17-I) and 1787 Half Cents (Ryder 1-D to 4-C)

by

Oliver D. Hoover; Burlington, Ontario¹

Introduction

Unlike the mint operations of Vermont, Connecticut, and New Jersey, that of the Commonwealth of Massachusetts was not licensed to private individuals, but was instead treated as a public project of the state. An Act of October 16, 1786 provided for the building of mint facilities and the production of copper coins under the direction of a Master Workman, a position granted to Capt. Joshua Wetherle of Boston in 1787. The dies of 1787 and early 1788 were executed by the Boston engraver, Joseph Callender. Those of later 1788 were cut by Jacob Perkins of Newburyport after the state decided that Callender's fee was too high. All of the coins are denominated as cents and half cents in accord with a federal resolution of July 6, 1785 that divided the Spanish milled silver dollar into 100 cents. On the obverse they depict a standing Indian derived from the state seal. A displayed eagle with an American shield appears on the reverse in emulation of the Great Seal of the United States, adopted in 1782. Unlike the legends on other contemporary state coinages, those on the Massachusetts coppers name the Commonwealth of Massachusetts in English rather than Latin. The coinage came to an end in mid-January of 1789, after the mint's stock of copper was depleted and it was discovered that each coin cost more than double its face value to produce.

The vast majority of the die varieties identified by Hillyer Ryder in "The Copper Coins of Massachusetts," in *The State Coinages of New England* (New York, 1920), pp. 69-76, can be found in the cabinet of the American Numismatic Society. The richness of the collection can be attributed in large part to the purchase of 37 Massachusetts cents and 13 half cents from Carl Würtzbach in 1943 for \$1000. Würtzbach had been the twelfth president of the American Numismatic Association (1917-1919) and wrote several articles on colonial coins and Hard Times tokens.

Out of the ten coins on this fourth plate in a series to publish the Massachusetts coppers in the ANS collection, nine come from the Würtzbach purchase (Nos. 41-45 and 47-50). The tenth piece (No. 46) was purchased from the Fogg Art Museum at Harvard University in 1977.

The Massachusetts cents illustrated on this plate include several varieties unknown to Ryder. His listing ended with 14-J, but the ANS collection also includes examples of 15-M, 16-M, and 17-I. Obverse die 15 is a new die, but 16 is the same as Crosby's obverse 9. Obverse die 17 is identical with Ryder 4, but paired with a 1788-dated reverse rather than with the usual 1787 reverse. The reuse of an obverse die used in 1787 for issues of 1788 suggests that 17-I was produced at the beginning of the 1788 series.

¹ The commentary and catalog have benefited from discussion with Philip Mossman, Michael Packard, and Raymond Williams.

Catalog

Obv. COMMON * WEALTH, around. Indian standing left, holding bow in left hand and arrow in right.

Rev. MASSACHUSETTS, around. Eagle displayed, on breast, American shield emblazoned with a field of argent, six pales gules, and a chief azure; incuse CENT on chief; olive branch in right talon and bundle of arrows in left; in exergue, 1788.

All reverse die axes are 12 o'clock.

Ryder 14-J

41. 29mm, 144.4 grains, Double struck. ANS 1943.9.47.

Ryder 15-M

42. 29mm, 134.5 grains, ANS 1943.9.48.

Ryder 16-M

43. 29mm, 152.9 grains. ANS 1943.9.49.

Ryder 17-I

44. 29mm, 138.5 grains. ANS 1943.9.41.

Obv. COMMON * WEALTH, around. Indian standing left, holding bow in left hand and arrow in right.

Rev. MASSACHUSETTS, around. Eagle displayed, on breast, American shield emblazoned with a field of argent, six pales gules, and a chief azure; incuse HALF CENT on chief; olive branch in right talon and bundle of arrows in left; in exergue, 1787.

All reverse die axes are 12 o'clock.

Ryder 1-D

45. 24mm, 76.6 grains. ANS 1943.9.1

46. 24mm, 67.2 grains. ANS 1977.135.223.

Ryder 2-A

47. 24mm, 95.2 grains. ANS 1943.9.2.

Ryder 3-A

48. 24mm, 70.6 grains. ANS 1943.9.3.

Ryder 4-B

49. 24mm, 68.3 grains. ANS 1943.9.4.

Ryder 4-C

50. 24mm, 75.0 grains. ANS 1943.9.5.

**MASSACHUSETTS CENTS AND HALF CENTS
IN THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY**

**Plate V: 1788 Cents and 1787 Half Cents
(Ryder 14-J to 17-I and 1-D to 4-C)**



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